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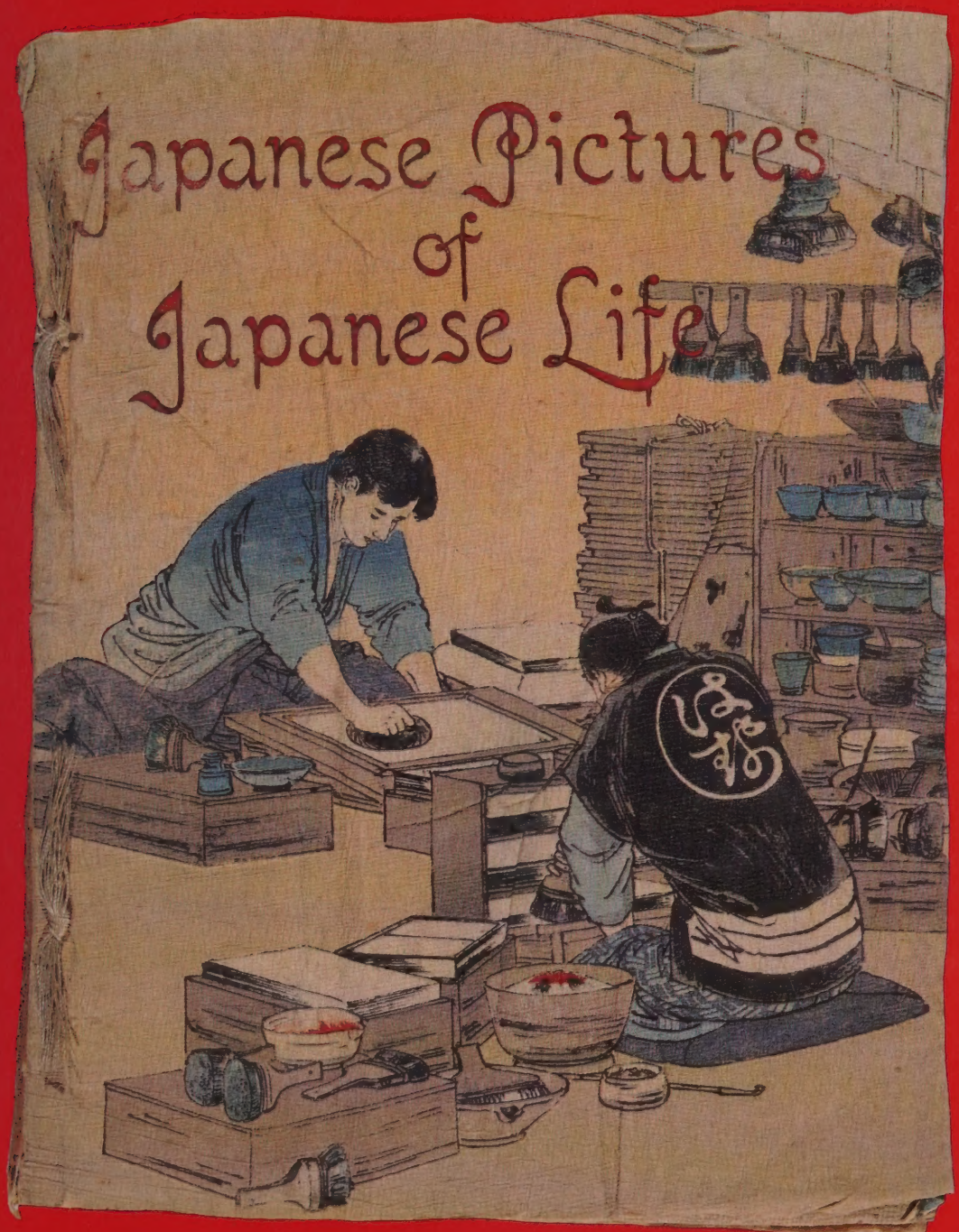

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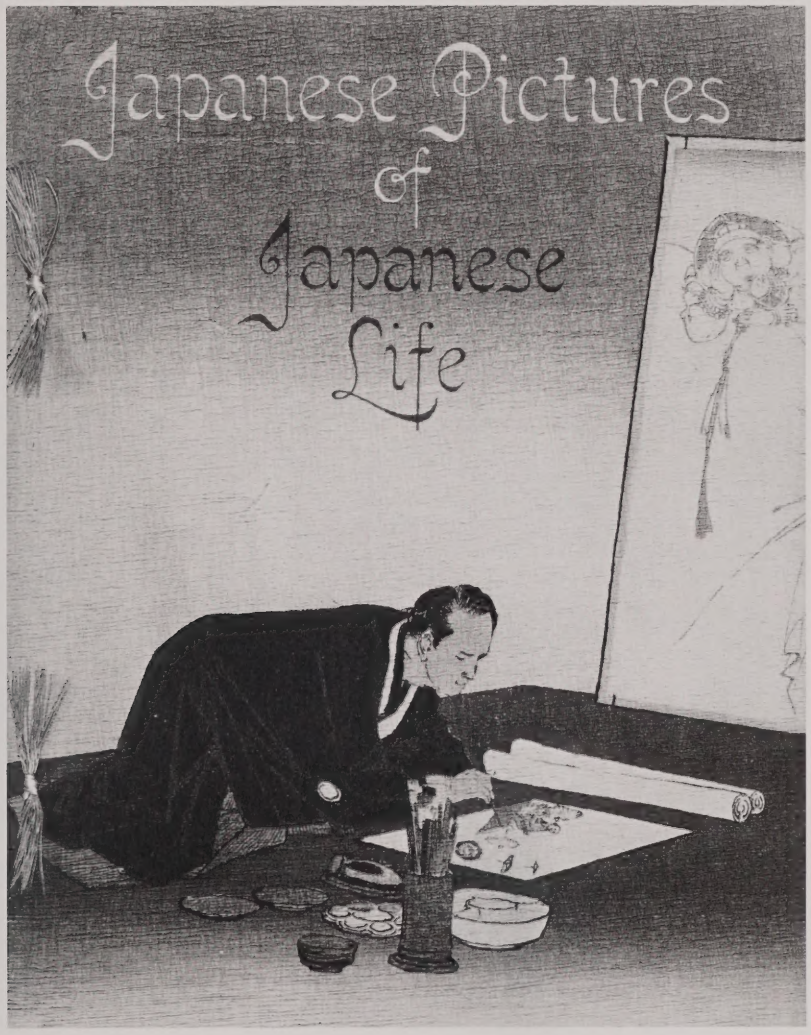

Meiji Japan's Preeminent Publisher of Wood-Block-Illustrated Crepe-Paper Books

Takejiro Hasegawa: An Innovative Publisher of Meiji Japan

Bibliographical Notes on Takejiro Hasegawa's Contributing Authors and Translators

Selected Bibliography of the Publications of Takejiro Hasegawa

BY FREDERIC A. SHARF

Ref.
974.454
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Cover image: cover of *Japanese Pictures of Japanese Life* (Tokyo: T. Hasegawa, 1905). The image depicts "Art-printers (from the publisher's printing-room)." Photograph by Michael Powell.

Figure 1 (title page). Cover of *Japanese Pictures of Japanese Life* (Tokyo: T. Hasegawa, 1895). Photograph by Michael Powell.

The editor would like to acknowledge the assistance of the Consulate General of Japan (Boston) for the selection of the precise shade of red that appears on the front and back covers of this issue. The color is designed to simulate that on the Japanese flag.

Peabody Essex Museum Collections

Issued Quarterly by the Peabody Essex Museum

VOLUME 130 OCTOBER 1994 NUMBER 4

The *Peabody Essex Museum Collections* (ISSN 1074–0457) is published in January, April, July, and October at a yearly subscription rate of $25.00 ($30 for non-U.S. subscriptions). Single copies of the current issue are available for $7.50, plus $2.50 for postage and handling; prices for back issues are available upon request. The entire run on microfilm or in photoreproduced form may be acquired from University Microfilms, Post Office Box 1346, Ann Arbor, Michigan 48106. The *Peabody Essex Museum Collections* has been abstracted regularly in *Historical Abstracts and America: History and Life,* published by the American Bibliographical Center, Clio Press. § All inquiries concerning paid advertising should be directed to the Editor, *Peabody Essex Museum Collections,* Peabody Essex Museum, East India Square, Salem, Massachusetts 01970. § The Peabody Essex Museum assumes no responsibility for the statements, interpretations, or opinions of contributors to the *Peabody Essex Museum Collections.* § Copyright 1994, by the Peabody Essex Museum, Salem, Massachusetts 01970. Second-class postage paid at Salem, Massachusetts, and at additional mailing offices. § Printed at The Stinehour Press, Lunenburg, Vermont 05906.

Unless otherwise noted, all photographs used in the quarterly are Peabody Essex Museum photographs.

POSTMASTER: Send address changes to Editor, *Peabody Essex Museum Collections,* East India Square, Salem, Massachusetts 01970.

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Acknowledgments

HAVING assembled a small collection of Hasegawa books over a period of several years, I was inevitably led to Michael Hollander of San Rafael, California, the foremost collector of such items. He was kind enough to share his collection, enthusiasm, and knowledge with me during a visit to him in February 1991.

Michael paved the way for me to meet Yusaku Nishinomiya, the grandson of Takejiro Hasegawa, at his home outside of Tokyo in April 1991, and this encounter inspired the research that has resulted in this publication. Along the way, there were many people who made a contribution to this project, but a few need to be singled out for special thanks—Michael Hollander and Yusaku Nishinomiya first among them.

The extensive background work that needed to be performed in Japan could never have been carried out without the close cooperation of my friend and business associate Tom Okado. Tom not only arranged many crucial appointments for me in Japan, but also accompanied me to the meetings as a translator. Without his dedication, this undertaking would not have been possible.

This publication was truly an international effort, and I would like to note the helpful input of Chris Uhlenbeck in Leiden; Eiko Ono and Jeffrey and Nobuko Somers in London; and my dear friend Professor Fumio Ano of Tohoku University in Sendai, Japan. They provided ongoing encouragement and were invaluable in tracking down obscure information.

Charles Vilnis, a noted Boston expert on books pertaining to Japan, gave countless hours of his time assisting me in compiling the bibliography of Hasegawa publications and in translating the colophon information.

Elizabeth Pratt of my Boston office was tireless in organizing the results of my research into manuscript form, working closely with Mary Fabiszewski, William La Moy, and Jane Ward of the Peabody Essex Museum, who offered their editorial counsel. Nancy Heywood, also of the Peabody Essex Museum, contributed her expertise in the coordination of the photography for this volume, while Michael Powell is responsible for the majority of the actual photographic work.

A number of other people and institutions also assisted in my endeavors including Paul Cannon, assistant curator of the Newbury [England] District Museum; Phillip Dennis Cate, director of the Zimmerli Art Museum at Rutgers University; Susan Deering, research librarian of the Newbury Library; Ken Gardner, librarian of the Japan Society of London; Hisako Ito, curator of the Yokohama Archives of History; Ryoku Kato, curator of the Folk Museum of Ota Borough; Jeanne Kerl of Open Court Publishing Company; Junichi Kobayashi, curator of the Edo-Tokyo Museum; Meiji Gakuin University Library; Yusaku Nishinomiya, curator of the Hasegawa-Nishinomiya Family Archives; Keiko Omoto, curator of the library at the Musée Guimet; Hillary Salmons, curator of the Yokohama Foreign General Cemetery Foundation; Ruth J. Simmons, curator of the Griffis Collection at Rutgers University; Sharon K. Smith, librarian of the Morris Library Special Collections, Southern Illinois University at Carbondale; Yoji Suzuki, librarian of the Maruzen Company Library of Books on Books; Tohoku University Library; and Professor Seiichi Yamaguchi of Saitama University.

I would like to conclude with my special thanks to William La Moy, who was able to visualize this finished publication and exhibition three years ago, when given only a glimmer of an idea. He was stalwart in his support of my efforts and generous in both encouragement and assistance.

Preface

For more than one hundred years, attractive wood-block-illustrated books produced by the Tokyo publisher Takejiro Hasegawa in the years 1885 through 1912 have found their way to countries all over the world. Originally, these books were prized by armchair travelers and by children, motivated by a fascination with Japan. In recent years, these books have become sought after by collectors.

This publication, produced by the Peabody Essex Museum in conjunction with a major exhibition of Hasegawa books, seeks to pull together in an organized format the various ingredients that went into the production and distribution of these books. We will examine the background and personal life of Hasegawa; we will consider the authors who produced the manuscripts and the artists who created the illustrations; and we will review the business of manufacturing and distributing these books.

Hasegawa's books have a lasting significance, both as works of art and as cultural expressions of a particular moment in the history of Japan. Each book contains original wood-block illustrations, which provide a rich source of images for the art historian. Each book has a textual component, especially those books that present Japanese fairy tales and poetry in translations suitable for a Western audience. Lastly, each book has a cultural context, presenting to the West the customs and traditions of Japan.

Ultimately, these books are a manifestation of the way in which Japan sought to market itself to the Western world during the Meiji period. They were produced with an eye to making Japan and its unique culture appealing and accessible. In an era when Japan was seeking to establish itself as a major power in world affairs, these books were a small but important means of gaining exposure and acceptance for Japan among the Western powers.

I became a devotee of these books for their visual qualities, and collected them as one aspect of the artistic life of Meiji Japan. In April 1991, I was introduced to Yusaku Nishinomiya, the grandson of Hasegawa, in order to determine if there had been a business relationship between Hasegawa and the Salem art dealer Bunkio Matsuki. My research at that time had convinced me that such a connection did exist, and I was delighted to find among the Hasegawa-Nishinomiya Family Archives proof of that link. Close scrutiny of these papers has provided the documentary basis for the present publication.

Frederic A. Sharf

Figure 2. Portrait photograph of Takejiro Hasegawa taken from a photograph generously loaned to the museum by Michael Hollander of San Rafael, California. Photograph by Michael Powell.

Takejiro Hasegawa: An Innovative Publisher of Meiji Japan

The man known to history as Takejiro Hasegawa was born on 8 October 1853, the second son of a Tokyo merchant named Yosohei Nishinomiya. His mother was Sode Hasegawa Nishinomiya, the fourth daughter of a Tokyo retailer named Seihachi Hasegawa II. Their son was given the name Takejiro Nishinomiya at birth, but in accordance with Japanese custom elected as an adult to take the name of his mother's family, thus becoming Takejiro Hasegawa. He will be referred to throughout this text simply as Hasegawa.

The Nishinomiya family business imported food, wine, and tobacco. During the Meiji period their business flourished, and they expanded into import-

Figure 3. Detail of *New Map of Tokio* by C. Matsui (Tokyo: Tsuchiya & Co., 1888). Photograph by Michael Powell.

ing textbooks, mainly in English, and ultimately distributed Edison phonograph players. The Hasegawa family were retailers of hardware and housewares. There is no record as to what became of the Hasegawa family business, but the Nishinomiya concern descended to the eldest son, Matsunosuke Nishinomiya, who merged the business into a much larger food importing company named Meidiya. Located in the Nihonbashi section of Tokyo, it remains in business today.

The Nishinomiya family resided in the Kyobashi section of Tokyo, where numerous merchant families lived in houses that often served as places of business as well as residences. This section was immediately adjacent to the Tsukiji section of Tokyo (built on land reclaimed from Tokyo Bay), where the foreign community lived. During the late Tokugawa period, Tsukiji had served as a center for foreign study, and, after the Meiji Restoration in 1868, Tsukiji was specifically designated as the area in Tokyo where foreigners were permitted to reside. A hotel in Western style was constructed, and the district was quickly populated with missionaries and teachers. It was thus in Tsukiji that the Japanese were introduced to Western books and ideas.

The Japanese merchant families of the early Meiji period were quick to grasp that modernization was unavoidable, and their children were urged to adapt to the new regime. As a member of a prominent merchant family, Hasegawa would have realized that the key to success in this era of foreign expansion was the knowledge of English.

In the fall of 1869, the young Hasegawa began to study English at a mission school operated by the Presbyterian missionaries Christopher and Julia Carrothers. Julia described Hasegawa as a "bright and Pleasant boy," who by the winter of 1870 had learned to read English, and who came on Sundays to read the Bible and other religious tracts. Julia recalled that he "had a great many questions to ask concerning our religion, and seems much interested."[1]

In February 1870, there was an important addition to the staff of the Carrotherses' mission school when the Reverend David Thompson arrived from Yokohama. Thompson had been in Japan since 1863 and was especially well known for his expertise in the Japanese language and his interest in Japanese folktales. Hasegawa would have been in frequent contact with Thompson during the winter, spring, and summer of 1870. Thompson left Tokyo in September of 1870 for an assignment in Wakayama.

By the time of his seventeenth birthday, Hasegawa was fluent in English. He used this skill to earn money guiding foreign visitors around Tokyo and teaching English to Japanese students at his parents' house in Kyobashi. With such an entrepreneurial spirit, it was not long before he began to engage in business for himself. He became a distributor of Japanese mineral water in Tokyo, later expanding to include cosmetics, picture frames, and French wine. During the 1870s, he began to import textbooks from England and America.

As his business activities grew, Hasegawa remained in close contact with the missionary community living in Tsukiji. He introduced Toichiro Hayashi, a family friend, to the Carrotherses' mission school, and soon he and his mother were regular visitors. (Julia Carrothers recalled that in 1874, Hasegawa came to her house with the Hayashis to sing Christmas hymns.)[2] In October 1875, Hasegawa introduced Toichiro's younger brother Saiijiro to the mission school. Hasegawa remained a regular visitor on Sundays to the school and the church. Sometime during 1876, Mrs. Hayashi was introduced into full communion in the Presbyterian Church and was baptized.

According to family tradition, Hasegawa was married in 1877, and on 28 September 1878, the family kakocho (or genealogy) records that he legally changed his name from Nishinomiya to Hasegawa.[3] The name of his first wife does not appear in any family papers, but the name Hayashi is found in the family kakocho. It is clear that his first wife shared his Christian interests, and that sometime in 1880 Hasegawa and his first wife were baptized by the Reverend David Thompson. His first wife was probably a member of the Hayashi family.

The missionary influence in Japan during the 1870s was focused upon the socially conscious mid-

dle class, of which the Nishinomiya and Hasegawa families were members. The missionaries realized that the children of such families were very anxious to learn English as a means of achieving commercial success in Meiji society. By using Christian texts, including the Bible, they hoped the younger generation would also be exposed to Christianity. In 1869, when Hasegawa began his study of English, the missionaries were officially prohibited from teaching Christianity; in 1873, however, the Meiji government lifted this restraint, possibly concluding that Western nations would never deal equally with a country where Christianity was not permitted. In 1874, the government adopted Sunday as an official day of rest, thus allowing missionaries to open Sunday schools. By the end of 1874, Christmas was celebrated as a secular holiday in Japan.

Hasegawa was involved with a network of Presbyterian missionaries who were seeking to benefit from the easier access they obtained to the Japanese merchant class during the 1870s. His friendships with the Carrotherses and David Thompson would lead him to Dr. James Curtis Hepburn and Edward Rothesay Miller, two Presbyterian missionaries with a great interest in Japanese language and literature, especially the folktales of Japan. Their interest in these stories arose from the belief that it was important for missionaries to understand the intellectual background and language of ordinary Japanese people in order to communicate Christian ideas effectively to them. Ultimately, the missionaries saw education as the most effective way for them to introduce Christian ideas to the Japanese, and they thus expanded their network of mission schools, some of which grew into important educational institutions in Japan. A further impetus for mission schools to become proper educational institutions was provided in 1872 by the passage of the Education Law, which mandated universal education for all Japanese.[4]

The missionaries with whom Hasegawa came into contact in the 1870s were living in comfortable, Western-style houses, with servants and their own carriages. A contemporary observer described the Carrotherses' house as a "mansion" that faced Tokyo Bay, its lower porch covered with wisteria, which "wound gracefully around the columns of the verandah."[5] Julia Carrothers defended this life-style, believing that a missionary home must be an appealing, Western-style residence in order to establish the superiority of Western ideas, thus acting as a refining influence on the Japanese and attracting potential converts. In this period, the missionaries were known as the most polite foreigners in Japan, much praised for their courteous treatment of the Japanese and their genuine interest in Japanese culture.

Hasegawa was thus exposed to a Western life-style as well as to Western languages, at the same time as his business career was expanding. It is not surprising, then, that he sought to learn about Western business practices. The leaders of Meiji Japan, men such as Arinori Mori and Yukichi Fukuzawa, were insistent that Japanese men must learn the art of business in order to prevent Western merchants from monopolizing all commerce in Japan.[6] Hasegawa was one of the early pupils at the Short-Term Commercial Training Institute, established in the fall of 1875 in the Ginza section of Tokyo, a short distance from his home and office in Kyobashi. It is not known how long he attended classes there, but his family has always pointed with pride to his having attended this school. An American business teacher, William Whitney, was invited to lecture on business administration at the Short-Term Commercial Training Institute, and arrived in August of 1875 with his wife and family. His wife, Ana, and his daughter Clara were ardent Presbyterians, and quickly joined the network of which Hasegawa was a part.

The Presbyterian missionary community that had initiated Hasegawa into Western languages and business practices was also responsible for introducing him to another important group of foreigners residing in Meiji Japan: oyatoi gaikokujin (foreigners employed by the government), more commonly called simply yatoi. The Meiji government, from its very inception, had realized the need to import foreign specialists in various fields as a way of accelerating Japanese absorption of specialized Western knowledge and technology. By 1872, the government employed 214 foreign specialists, and this number quickly rose to a peak of 527 by 1875, before declin-

ing in the mid-1880s to approximately 200. They would ultimately be phased out completely by the end of the century.[7]

Originally, many of the yatoi lived and worked in the Tsukiji section of Tokyo. In 1872, they organized a scholarly society to serve as an intellectual base that became the Asiatic Society of Japan. This organization comprised missionaries, teachers, and yatoi technologists, and would form yet another important connection for Hasegawa to the Western world.

The influx of yatoi to Japan in the mid-1870s brought two men who were critical to Hasegawa's future, Englishmen Basil Hall Chamberlain and Lieutenant Thomas H. James. Both men were employed as teachers at the Tsukiji Naval Academy: Chamberlain was appointed in 1874, while James arrived in 1876. James brought with him his wife, Kate, and they immediately struck up a close friendship with the bachelor Chamberlain. As Chamberlain expanded his research into Japanese language and literature, he exposed Kate James to these interests. The Jameses had three daughters, all born in Japan. Kate James read Japanese folktales to them as children, tales that she had translated into English for this purpose and would ultimately refine for publication by Hasegawa.

By the time of his baptism in 1880, Hasegawa was a mature, established member of the merchant community. He ran a thriving business that imported Western books and luxury items from France. In 1877, he had attended the first National Industrial Exhibition at Ueno Park in Tokyo, and in 1881, he attended the second such exhibition, also held at Ueno Park, where a much larger selection of Japanese-produced items was exhibited for the benefit of domestic and foreign buyers. These exhibitions were important sources of ideas and contacts.

A severe recession gripped Japan from 1881 through 1884, slowing the progress of Hasegawa's business. At some point during this difficult period, his first marriage ended. There is no record of the circumstances that surrounded this event, nor is there any further reference to his first wife. (It appears that Hasegawa did not continue his interest in Christianity, and lived the balance of his life as a practicing Buddhist.)

Given his interest in books, developed through his business of importing textbooks, and through his exposure to literature among his foreign friends in Tsukiji, it is not surprising to find Hasegawa deciding to become a publisher by 1884. He felt there was a market in Japan for publishing educational books in Western languages, and his earliest products were aimed at that market. His first publication was a black-and-white wood-block book of Hokusai masterpieces; his second was a two-volume compilation entitled *Writings of Buddha,* copyrighted on 26 November 1884, and was the first to carry the Kobunsha imprint.

Hasegawa organized his publishing business in 1884. From the beginning, he intended to publish a series of Japanese folktales, which would be presented in English, French, and German to help Japanese people learn foreign languages. He chose traditional stories whose subjects would already be familiar to his readers and presented these tales in a Western format. The books would open in the Western manner, reading from left to right, and the illustrations would be positioned as adjuncts to the text, instead of having text superimposed on them in the traditional Japanese fashion.

His timing proved to be impeccable. Japan was about to emerge from its deep recession and enter a period of unprecedented commercial expansion. In addition, Japan was now beginning to appreciate Western literature in its own right. By 1887, the first modern novel written by a Japanese author in Japanese was published, and this interest in Western realism was as important to the world of literature in Japan as the many technological changes were to industry.

Hasegawa was acquainted with Western intellectuals to whom he could turn for the translations, but he now needed to establish a production network. He would need two printers, for the text printing was done separately from the wood-block illustrations. Text printers were easy to find in Meiji Tokyo, but the services of a craftsman skilled in producing

wood-block illustrations was the critical requirement. He found these services in a business located on the other side of the Sumida River in the village of Oshiage-cho, in the Honjo section of Tokyo. The Komiya family, originally a family of farmers, had established a printing business under the direction of Sojiro Komiya, the second son of Jinzaburo Komiya. Sojiro was born in 1834 in Oshiage-cho, and died there on 23 November 1892. His only child, a daughter named Yasu, was born there on 28 June 1867.[8]

In 1884, at the time Hasegawa embarked on his publishing venture, Yasu Komiya was seventeen years old, and within a year she became Hasegawa's second wife. While there is no record of their exact marriage date, it is likely that this marriage occurred in the same year (1885) as the launching of his Japanese Fairy Tale Series. The initial books of this series were issued in August 1885 under the Kobunsha publishing name.

From the beginning, Yasu played an important role in the production side of the business. Her family's company would have contracted with the man who cut the actual woodblocks, as well as with the men who printed from these blocks. Hasegawa would then arrange for the supply of paper. As his business expanded, he began to use various grades of paper and even to supply bulk Japanese paper to overseas customers. After the illustrations were printed, the pages were sent to the text printer, who was equipped with Western typefaces and printing machinery. Hasegawa or Yasu would then arrange for the binding, probably performed in a cottage-industry setting, after which the completed books were ready for shipment. Hasegawa's home was almost certainly used as the storage and shipping location. Since books were produced in quantities of either five hundred or one thousand copies per title, the initial storage requirements were modest.

Hasegawa's decision to publish in three languages, with a concentration in English, was very much a reflection of Meiji Japan. English was the basic foreign language and the primary language of commerce with the West; German was important in the medical and military development of Japan; and

Figure 4. Advertisement for the Tokyo Tsukiji Type Foundry from *The Fifth National Industrial Exhibition of 1903* (Tokyo, 1903). Photograph by Michael Powell.

French was important to many industries, most notably to the trade in silk.

The first five volumes of the Japanese Fairy Tale Series were all copyrighted on 17 August 1885 in English, with translations by Reverend David Thompson. In addition, two German translations were copyrighted by Professor Adolph Groth of Tokyo Imperial University on the same day. On 16 September 1885, Hasegawa received permission to publish the first four volumes in French with translations by Joseph Dautremer. Thus, by the end of 1885, Hasegawa had a respectable range of books available in three languages.

The first Kobunsha products were issued with black-and-white wood-block illustrations, and packaged in plain brown-paper wrappers with a white label pasted to the cover. Such books were aimed at the Japanese educational market to which Hasegawa had access through his textbook importing activities. Hasegawa continued to supply this domestic market for several years, although his focus quickly changed to supplying these same items in a multicolored format to a far larger audience.

Hasegawa realized that, in order to create a marketable export product, he must replace the plain brown paper covers with attractive multicolor cov-

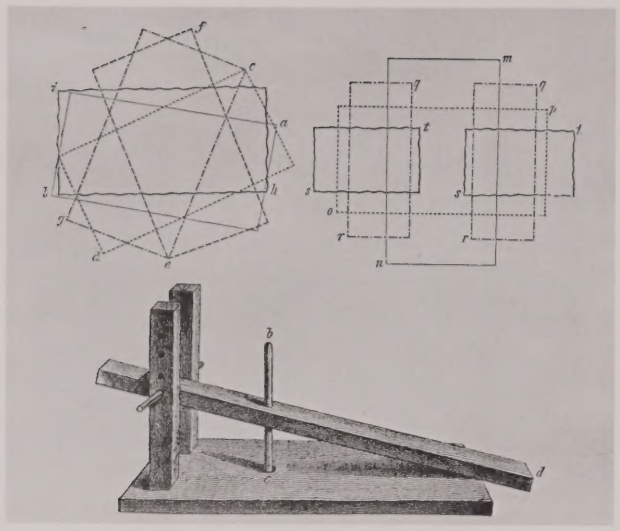


Figure 5. A depiction of an "Apparatus for the Preparation of Crape Paper" from *The Industries of Japan* by J. J. Rein (New York, 1889). For a description of the workings of this device, see note 11 on pages 30 and 31. Photograph by Michael Powell.

ers, even if he left the interior illustrations in black and white.[9] The next step was to produce the interior illustrations in several colors. The most significant innovation, though, was to offer his books on Japanese crepe paper, a design decision that made them distinctive, exotic, and most appealing to Western tastes.

The first printed listing of Kobunsha products (seen by the author) was issued in December of 1886, and it contained the first twelve volumes of the Japanese Fairy Tale Series. Each volume was identified with the cover title in Japanese and the English equivalent on the inside first page. The next listing was issued in February 1887 with fourteen volumes, but at this point all the cover titles were in English, an obvious concession to the need to develop an export market.

Having successfully launched his new business venture in his early thirties (nearly middle-aged in the world of Meiji business), Hasegawa and Yasu could turn their attention to starting a family. The first of their six children, a son named Keiji, was born on 19 February 1887. They waited almost nine more years before a second son named Yosaku was born on 19 January 1896. He was followed by their first daughter, Ai, born on 16 April 1897. The third son, Sanpei, was born on 13 November 1903, and the last two children were the daughters Misao (born on 27 January 1908) and Sumi (born on 13 August 1910).

The growth of his family, combined with the expansion of his business, forced Hasegawa to move constantly during the Meiji period, creating the complicated series of business addresses that appear on his publications. He remained in the Kyobashi section for many years, starting at Minami Saegi-cho. He moved to Maruya-cho in 1889 and relocated again in 1890 to Hiyoshi-cho, where he could operate a retail shop that was within walking distance of Shimbashi Railway Station and the newly opened Imperial Hotel. In October 1902, Hasegawa moved his family and business to the Yotsuya section of Tokyo, thus signifying to the Japanese world that he was successful enough to abandon his roots in the Kyobashi/Nihonbashi sections and move to a more fashionable location. Once again, he operated a retail shop next to his home and business. It is significant to note that Yasu retained her maiden name, Komiya, until 28 May 1903. On that date, the Tokyo district court granted her permission (for which she had applied the previous year) to cease using the Komiya name. She had registered in 1902 with the local government office of Honmura-cho as a legal resident of that section, thus terminating her association with Oshiage-cho. It is likely that the Komiya printing business had already ceased to exist by this time.

Hasegawa's final move in early 1911 was to an elegant Western-style house in Kami Negishi. This structure stands today and serves as the business office for what remains of the Hasegawa publishing business. The house was built in the early 1880s by a foreign minister by the name of Mutsu as a place to house and entertain visiting Western dignitaries. When Mutsu built in Kami Negishi, it was considered a country location; by the time Hasegawa bought the house, Tokyo had expanded to include that area, known for its artists, writers, and even craftsmen.

This house in Kami Negishi was used strictly for Hasegawa's vastly expanded business. Customers,

Figure 6. Tokyo street scene of the Shimbashi and the Ginza areas taken from a photograph owned by Frederic A. Sharf. Photograph by Michael Powell.

both wholesale and retail, came to this location to transact business. His family lived in an adjacent Japanese-style house, with an attached storehouse (kura) that probably would have housed the woodblocks, as well as valuable family items. This combination of a Western house to greet foreign guests and a Japanese house for actual living accommodations would have marked Hasegawa as a successful man of his era.

Hasegawa's customers developed a personal connection to him and his family. The Hasegawa children are often referred to in correspondence from his customers, especially the eldest son, Keiji, who graduated from Tokyo Imperial University prior to becoming an executive with a life insurance company. He was the only son to retain the Hasegawa name. Yosaku, the second son, went to Tokyo Fifth High School and, upon graduation in 1914, joined his father in business. On 1 January 1916, Yosaku changed his name back to Nishinomiya, and the family business continues down to the present under the hyphenated name of Hasegawa-Nishinomiya. Sanpei Hasegawa, the third son, went to Yokohama Engineering College. At the time of his graduation in 1921, he changed his name from Hasegawa to Komiya, thus carrying on the name of his mother's family. Sanpei put his engineering skills to work in the automobile industry, starting a company that made auto parts, which was ultimately merged into the Nissan Motor Company.

Takejiro Hasegawa died in Tokyo on 19 July 1938, by which time Yosaku was running the business, publishing under the Nishinomiya name. Hasegawa had lived through the closing years of the Tokugawa

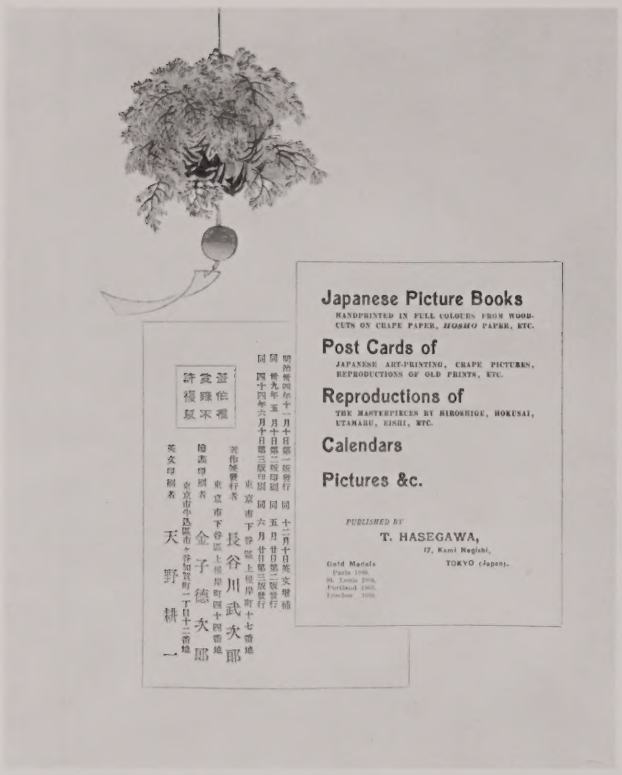


Figure 7. Colophon from *Favorite Flowers of Japan* (Tokyo: T. Hasegawa, 1911) by Mary E. Unger with a list of the types of material available from Takejiro Hasegawa. Photograph by Michael Powell.

Figure 8. Cover of *Yattsuyagi (Eight Goats)*, a translation of the one Grimm fairy tale published by Takejiro Hasegawa (Tokyo, 1887). Photograph by Michael Powell.

period, the entire Meiji and Taisho periods, and well into the reign of Emperor Hirohito. He had been a participant in Japan's growth, and he could well be regarded as a small but perfect symbol of the times during which he lived. His publications represented a skillful blending of the printing arts of the East and West, but by the time of his death they were relegated to a niche of the publishing business that can loosely be classified as "souvenirs."

❁

In the first section of this study, Hasegawa was presented from a biographical point of view. It is now appropriate to explore his publishing activities and examine the factors that made this business so successful. Hasegawa was a classic entrepreneur who managed all aspects of his business: he selected the material to be published; he worked with the artists to design appropriate illustrations; along with Yasu, he monitored the various stages of manufacturing; and he personally supervised the sales and distribution of the final product.

The growth in Hasegawa's business during the decade of the 1890s was part of an explosion of interest in published material about Japan, especially newspapers and literary journals. Many of the emerging writers of fiction in the domestic market were also journalists, and much of their work was written for newspaper publication. Japanese publishers were thus accustomed to printing in numerous small installments and to issuing second and third editions that incorporated real changes, as opposed to reprinting the original. Hasegawa was inclined to follow this practice. Japanese publishers were also anxious to translate classic Western literature into

Figure 9. Aino or Ainu people from the Hidaka area of the island of Hokkaido.

Japanese for the domestic market, which mirrored Hasegawa's interest in publishing Western-language translations of traditional Japanese poetry and folktales.

During the initial phase of the Kobunsha publishing venture (from the summer of 1885 through the fall of 1889), Hasegawa was essentially offering one line of titles, the Japanese Fairy Tale Series. These were available in English, either on plain or crepe paper; selected tales were issued in Dutch, French, and German. Hasegawa was working with a limited group of authors and translators, and most of the illustrations were the work of one artist, Kobayashi Eitaku.

While Hasegawa was refining his list of offerings, he was not immune to the possibility of developing new projects. One of the first such attempts was a translation of a fairy tale by Grimm into Japanese that was entitled *Yattsuyagi (Eight Goats)*, which he published in June of 1887. Hasegawa apparently felt that he could bring Western fairy tales to a Japanese audience in a format similar to that which was proving so popular among his Western customers. The Japanese public, however, rejected this volume, and no other title in this potential series was ever produced.

At the same time that *Eight Goats* was in production, Hasegawa had contracted with Basil Hall Chamberlain to provide the text of three volumes in a series to be called the Aino Fairy Tale Series. Two of these books were copyrighted in April 1887 and published shortly thereafter, while the third volume was copyrighted in May 1887, but not released until October 1889. Hasegawa correctly recognized that there was considerable interest among Westerners in the Aino or Ainu race (who reside on the northern island of Hokkaido), but this did not result in large sales of books.

In addition to diversifying his publications, Hasegawa attempted to maximize the potential of the

Figure 10. Imperial Hotel, Tokyo, from a photograph album owned by Frederic A. Sharf. Photograph by Michael Powell.

Japanese Fairy Tale Series by adding new titles. By the fall of 1889, Hasegawa had eighteen titles available in English. In addition, he had printed three special volumes for Maruzen in which six titles were arranged as though they were chapters in a book.[10] The first of these books was published in September 1886 and contained the first six titles in his fairy tale series. The following volume, consisting of the next six titles, appeared in 1887, and the third book with yet another six titles was issued in 1889. Each of these books was printed on plain paper, with a cardboard cover for which Eitaku had designed a unique illustration, and a table of contents created the impression that each volume was a separate entity.

His success with these larger volumes led Hasegawa in a new direction. He contracted with Edward Rothesay Miller to provide an English translation of a lengthy Japanese fairy tale entitled *Princess Splendor, the Wood-Cutter's Daughter.* This was available for distribution in May 1889, and was issued on plain paper with a cardboard cover, exactly like the special Maruzen books described above. An impressive crepe-paper edition immediately followed, which became a huge success, and remained a steady best-seller over many years.

Hasegawa now had enough publishing experience to realize that he was well on his way to creating an entirely new range of books. These would be characterized by more ambitious design and content, and they would be offered in unusual dimensions. These books would seek to convey aspects of Japanese culture and traditions for a Western audience that was increasingly hungry for such material, and they would primarily be produced on crepe paper. Hasegawa had developed a reliable network for the labor-intensive production of his crepe-paper stock, and this made larger print runs feasible. His Western clientele, he discovered, preferred the unique texture of crepe paper and seemed to regard it as a distinctly "Japanese" creation. Parents, it must be noted, also favored its durability as a medium for children's books.[11]

Hasegawa's need to develop a more comprehensive and sophisticated product line must be seen in the context of the planning that was taking place in Japan for the Third National Industrial Exhibition. This event had been announced by the Meiji government in 1885 and was scheduled to open on 1 April 1890. The government was anxious to allow all producers of traditional Japanese arts and crafts plenty of time to develop items that would be sought after by Western consumers. When the exhibition opened at Ueno Park in Tokyo, there were more than 160,000 exhibits covering eight acres, and one foreign observer commented that he would have had to walk more than sixteen miles to pass by each exhibit once.[12]

With his shrewd marketing sense, Hasegawa knew that he had to be properly positioned to take advantage of this exhibition. Not only did he need a greater selection for his customers, but he also needed to relocate to an area where he could profit from the increase of foreign visitors to Tokyo. In conjunction with the planning for the exhibition, the government had leased land across from the Imperial Palace to a group of businessmen in 1887 in order to construct a fashionable Western-style hotel, scheduled to open in 1890. The imperial household was a major investor in this venture. In addition, this area of Tokyo was to become the site for the parliament buildings, also to be completed in 1890. In fact, the first Meiji parliament would convene in November of 1890, the same month in which the Imperial

Figure 11. The Bund, Yokohama, from a photograph album owned by Frederic A. Sharf. Photograph by Michael Powell.

Hotel opened. It is no accident to find Hasegawa relocated in Hiyoshi-cho by the late fall of 1890. This section of Tokyo was conveniently located near Shimbashi Railway Station (through which most visitors to Tokyo would have passed), the Imperial Hotel, and the new houses of parliament.

If participation in the Third National Industrial Exhibition and relocation to a more fashionable section of Tokyo were two prongs of the Hasegawa marketing plan, the third one was the establishment of distribution networks, both in Japan and overseas. In Japan, the objectives were easily identified, since there were only two major marketers of Western books.

The venerable firm of Maruzen was the leading retailer of Western books in Tokyo, and had branch affiliations in other cities of Japan. Their Tokyo shop was popular with overseas visitors, but their main focus was the Japanese market. They issued regular catalogues of books that were available in various foreign languages. Such catalogues were issued in 1883, 1885, and 1888 without any mention of Hasegawa products; nor was there even a section that covered books about Japan. However, their 1890 catalogue listed extensive numbers of books dealing with Japan, and Hasegawa publications were prominently arrayed. Maruzen was selling the entire series of Japanese fairy tales, as well as the available selection of Aino fairy tales. All the editions in their catalogue were the plain-paper versions, but by 1893, Maruzen was listing crepe-paper as well as plain-paper editions.

In Yokohama, the leading bookseller dealing in Western books was the firm of Kelly and Walsh. In 1875, J. M. Kelly had arrived in Yokohama and established himself as a newsagent and tobacco retailer. Within a few years, the firm of Kelly and Company had acquired a business associate named

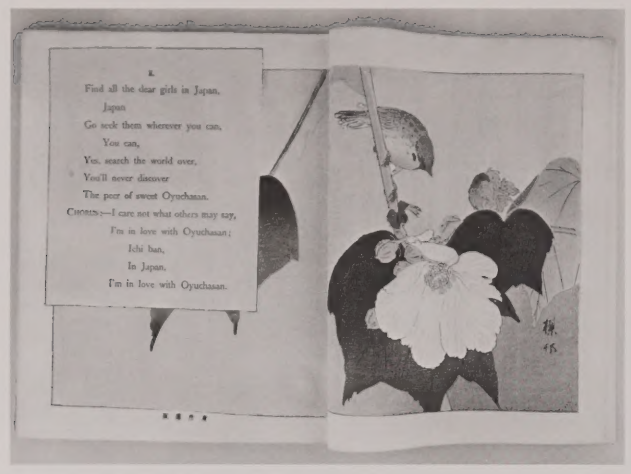


Figure 12. Verse X and illustration from *Oyuchasan* by F. M. Bostwick (Tokyo: T. Hasegawa, 1890). Photograph by Michael Powell.

Walsh who resided in Shanghai, and bookshops carrying the name of Kelly and Walsh were established in Shanghai and Hong Kong. On 1 July 1885, the Yokohama store adopted the new name, and the scope of its activities broadened to include publishing. In addition, Kelly and Walsh opened a branch in Singapore.

This firm soon became an important Hasegawa customer. By 1889, it was issuing its own listing of Hasegawa publications, which was inserted into the 1889 edition of *Keeling's Guide to Japan.* Kelly and Walsh provided Hasegawa with wide distribution through its shops in Shanghai, Hong Kong, and Singapore, as well as with its affiliates in Kobe. Since these were then some of the most important commercial cities of the Far East, they were also the destinations of Victorian world travelers, and Hasegawa publications were carried back to the continent, England, and the United States.

Hasegawa had accomplished a great deal in the years 1885 through 1889. He had assembled an attractive, carefully selected list of publications; he had organized his production of crepe paper in a manner that allowed him to accommodate an increasing demand; and he had established access to worldwide distribution. In other words, he was perfectly positioned to take advantage of the opportunities that would be presented by the major events scheduled to occur in 1890.

Hasegawa's participation in the Third National Industrial Exhibition during the spring and summer of 1890 inaugurated a decade of unprecedented growth for his business, during which he achieved a high level of international recognition and personal prosperity. From a commercial point of view, two major exhibitions were to be the most significant of this period: the World's Columbian Exposition (which opened in Chicago in May 1893) and the Universal Exposition of 1900 (which opened in Paris in May of that year). Hasegawa clearly targeted both of these major trade displays and sought to benefit greatly from them.

Within Japan, Hasegawa was able to juggle the expansion of his business relationships with the competing firms of Maruzen and Kelly and Walsh. Both firms remained important customers, taking on new Hasegawa products as they were issued and promoting their association with Hasegawa. Maruzen's 1893 catalogue of foreign books included a comprehensive selection of Hasegawa's publications. The 1894 *[Murray's] A Handbook for Travellers in Japan,* a Kelly and Walsh product, carried Hasegawa's advertisement adjacent to that of Maruzen's. In 1899, the Maruzen advertisement was in close proximity to that of Hasegawa's, but there was a statement in bold type inserted into the Maruzen advertisement proclaiming that they were "Sole agents of artistic crepe paper books for Tokyo."[13]

However, Hasegawa was scarcely neglecting the relationship with Kelly and Walsh. This firm continued to provide valuable distribution in its strategically located shops, and became increasingly active in introducing Hasegawa to new authors, such as the Littles. In many instances, these authors paid Hasegawa to publish their manuscripts, while in other cases, Kelly and Walsh contracted for the initial print run. Nonetheless, the effect was continued diversification of Hasegawa publications, and in 1898, Hasegawa produced for Kelly and Walsh a special crepe-paper catalogue devoted entirely to his own titles.

In 1890, Hasegawa totally abandoned the Kobunsha name and began to market all his products un-

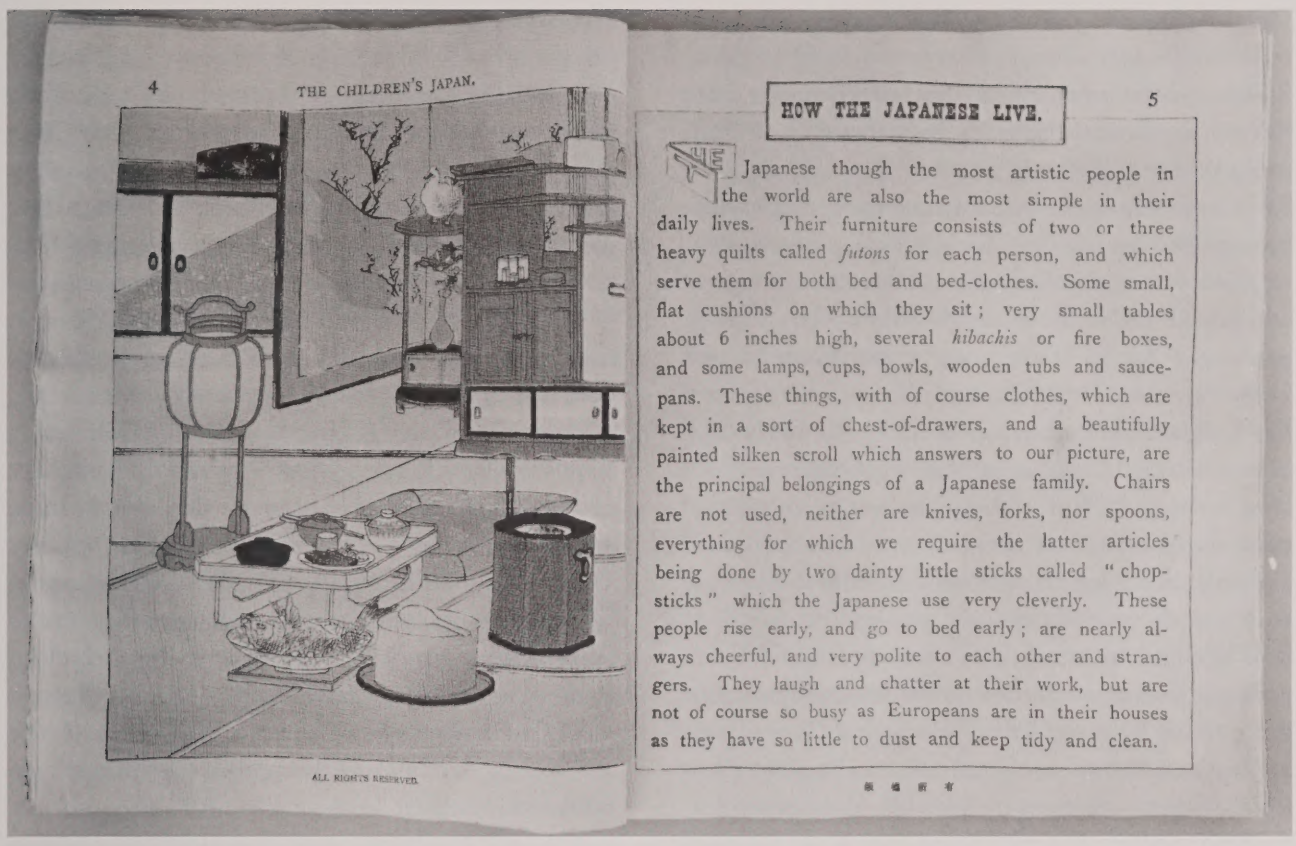

4
THE CHILDREN'S JAPAN.
ALL RIGHTS RESERVED.
HOW THE JAPANESE LIVE.
5
THE Japanese though the most artistic people in the world are also the most simple in their daily lives. Their furniture consists of two or three heavy quilts called *futons* for each person, and which serve them for both bed and bed-clothes. Some small, flat cushions on which they sit; very small tables about 6 inches high, several *hibachis* or fire boxes, and some lamps, cups, bowls, wooden tubs and sauce-pans. These things, with of course clothes, which are kept in a sort of chest-of-drawers, and a beautifully painted silken scroll which answers to our picture, are the principal belongings of a Japanese family. Chairs are not used, neither are knives, forks, nor spoons, everything for which we require the latter articles being done by two dainty little sticks called "chop-sticks" which the Japanese use very cleverly. These people rise early, and go to bed early; are nearly always cheerful, and very polite to each other and strangers. They laugh and chatter at their work, but are not of course so busy as Europeans are in their houses as they have so little to dust and keep tidy and clean.

Figure 13. "How the Japanese Live" from *The Children's Japan* by Mrs. William H. Smith (Tokyo: T. Hasegawa, 1892). Photograph by Michael Powell.

der the name T. Hasegawa. The Kobunsha name remained visible in the marketplace, and Hasegawa titles were often mistakenly referred to over the next ten years as those of Kobunsha.

The Third National Industrial Exhibition opened in Tokyo in April 1890; in the same month, in Washington, D.C., President Harrison signed a bill designating Chicago as the site of the World's Columbian Exposition. Exhibiting nations would thus have approximately three years to organize their displays for the May 1893 opening. Hasegawa recognized the need to capitalize upon this event, which meant reaching outside of his existing group of authors for new material.

The first effort in that direction was the publication in December 1890 of *Oyuchasan*, a story set in Meiji Japan, written by an American naval officer named Bostwick. The text was meant to be sung to the tune of a popular American song, and the musical score was included. Hasegawa was probably introduced to Bostwick by the Hepburns, who made a special effort to entertain officers of the American fleet stationed in Yokohama. The first printing of *Oyuchasan* was done on plain paper with a cardboard cover, using the Kobunsha name. This was quickly superseded in 1891, however, by a crepe-paper version in an entirely new size. This latter characteristic allowed enhanced graphic elements and generally a more powerful effect. Hasegawa's design choices were once again successful, and the plain-paper edition of *Oyuchasan* was the last to carry the Kobunsha imprint; the crepe-paper version of this title, and all Hasegawa's subsequent books, were attributed to T. Hasegawa.

With *Oyuchasan* in production, Hasegawa agreed to publish *Japanese Jingles*, a series of poems about

Japan by Mae St. John Bramhall, an American journalist who was residing in Yokohama. Many of these "jingles" had already been published in the *Japan Gazette,* an English-language newspaper published in Yokohama. *Japanese Jingles* was published on 2 March 1891 in a size and format similar to those of *Princess Splendor.*

It was late in 1890 or early in 1891 that Hasegawa was introduced by Kelly and Walsh to Mr. and Mrs. Archibald Little. This couple was already well known for their exploration of the upper reaches of the Yangtze River, as well as for their interest in Chinese folktales. Hasegawa agreed to publish two such tales in English, and both volumes were subsidized completely, either by the Littles or by Kelly and Walsh. Publication of *The Rat's Plaint* and *The Fairy Foxes* was completed in 1891.

While he had succeeded in adding new titles and authors, Hasegawa in 1891 turned his attention once more to the Japanese Fairy Tale Series. He was anxious to have two more titles, so that he could present a set of twenty titles at the World's Columbian Exposition in 1893. He contracted with Kate James to accomplish this. One tale was published in July 1891 and the other in December 1892, just in time to make the deadline for the shipment of the Japanese display to Chicago.

Hasegawa devoted 1892 to producing enough titles so that he could send a comprehensive selection to Chicago. He completed the publication of *Kohanasan,* a companion piece to *Oyuchasan* submitted by Lieutenant Bostwick. It is entirely possible that both of these manuscripts were offered to Hasegawa in 1890, but in typical fashion he issued them separately. His strategies during this period seemed to include withholding manuscripts from production as a means of insuring a supply of new titles for the future.

To complete his selection of books for Chicago, Hasegawa published *The Children's Japan* in August 1892. This very appealing book was written by Mrs. W. H. Smith, the editor of the *Japan Gazette* published in Yokohama. In addition, Hasegawa prepared a second edition of *Japanese Jingles* that incorporated two new poems. He actually printed this in December 1892, but released it with 1893 on the title page, so that it would appear to be a fresh piece for Chicago. This edition was subsequently sold to the London publishers Sampson Low, Marston & Company, with a revised title of *Niponese Rhymes and Japanese Jingles.* This volume serves as an excellent example of the progress Hasegawa was making in the presentation of his publications. The dimensions are larger, and the type is bolder. Several new illustrations were prepared that were more appropriately matched to the text and more visually compelling.

Japan was represented at the World's Columbian Exposition in Chicago by two important buildings. On the northern end of an area of the exposition grounds known as the Wooded Island, the Emperor Meiji had commissioned a reproduction of a famous Kyoto temple called the Hoo-den, which was built on site entirely by Japanese craftsmen, with interior decorations by Japanese artists under the supervision of Kakuzo Okakura. The emperor presented this building to the city of Chicago as a permanent installation.

The Japanese bazaar was strategically located in a separate area, known as the Midway Plaisance. Here, Japanese products of all sorts were available for sale, including the selection of books published by Hasegawa. A special feature of this bazaar was a diorama of life-like figures depicting various aspects of ancient and modern Japan.

The Meiji government was anxious to attract as many visitors as possible to the bazaar, and commissioned Hasegawa to produce a crepe-paper book with wood-block illustrations, in which these figures were reproduced. This book, entitled *Japan Old and New,* was printed on 25 March 1893 and published on 1 April, presumably in time to arrive for the 1 May opening.

Hasegawa's participation in the exposition was testimony to his increasing reputation and enhanced visibility with the Japanese publishing community. Although this exhibition marked a significant milestone in his career, Hasegawa himself did not travel to Chicago, nor is there any record of his ever leaving Japan to visit his overseas customers.

One important reason for Hasegawa to remain in

Japan was the necessity for personal supervision by him of the artists who produced the illustrations. He made the final decision on each and every illustration, not only for the books that were part of his product line, but for the many printed items that he produced under contract.

Hasegawa relied on four artists to produce the illustrations for all the books published from 1885 through 1912: Kobayashi Eitaku (1843–90); Kason Suzuki (1860–1919); Shoso Mishima (186?–1930); and Yoshimune Arai (1863–1941). Occasionally, Hasegawa called on other Tokyo artists for designs, but such usage is documented in only a very few books printed during the Meiji period. When he started his business, Hasegawa relied completely on a well known Tokyo artist, Kobayashi Eitaku (also known as Sensei Eitaku). Eitaku was known to many of the professors at Tokyo Imperial University and was especially friendly with Ernest Fenollosa. It is likely that Basil Hall Chamberlain, who moved in university circles, provided the introduction to Eitaku. Eitaku was a close colleague of Kyosai Kawanabe, another well known Tokyo artist, and would have been familiar with a set of illustrations that Kawanabe made in the 1870s for a Japanese edition of *Aesop's Fables.*

Eitaku completed illustrations for fourteen of the first eighteen titles in the Japanese Fairy Tale Series, and all three titles in the Aino Fairy Tale Series. Eitaku, however, was seldom in good health, and Hasegawa was obliged to experiment with other Tokyo artists. Gyokusho Kawabata (1842–1913) was persuaded to do the illustrations for Chamberlain's *The Silly Jelly-Fish,* but declined any further assignments, since he felt that such work was beneath his dignity.[14]

Having failed to establish a working relationship with Kawabata, Hasegawa turned in 1887 to a Tokyo artist of the younger generation named Kason Suzuki (also known as Kwason or Kwasson). Suzuki had studied with the artist Yosai and was trained in various artistic styles. He became a prizewinning painter and a prominent illustrator, whose work appeared regularly in the important Tokyo newspaper *Yomiuri Shimbun,* as well as in numerous popular novels and important literary magazines. Suzuki's first work for Hasegawa was producing the illustrations for another Chamberlain title, *My Lord Bag-o'-Rice,* published in the fall of 1887.

By the time of Eitaku's death in 1890, Hasegawa regularly collaborated with Suzuki. However, his ambitious expansion plans required an even greater network of artists. Suzuki probably provided Hasegawa with an introduction to Shoso Mishima, who had trained with Suzuki in the studio of Yosai. It is not known how Hasegawa met Yoshimune Arai, who lived in the Kyobashi section of Tokyo. Arai was the heir to an important artistic heritage, the son of Yoshimune Utagawa (known as Yoshimune I) and the pupil of Yoshitoshi, one of Meiji Japan's most important artists. The demand for genre illustrations in Tokyo newspapers and among the print publishers of Tokyo led Arai to become a specialist in such subjects. He ultimately became a very important supplier of illustrations to Hasegawa.

By 1893, Hasegawa had in place a team of three Tokyo artists to whom he could direct all his business. Artists were hired by Hasegawa on a project-by-project basis. If the job required great speed in preparing drawings, then they were paid a higher fee. Hasegawa, as well as his artists, preferred lengthy lead times, a sound publishing practice, which generally held down costs and produced a better result.

During the 1890s, Hasegawa increasingly produced books based on texts that were not familiar to his artists, requiring that the artist first be provided with a Japanese translation, thus enabling him to create a series of illustrations from a text he could understand. Often Hasegawa and the artist would differ on the sort of illustration that would appeal to Western tastes, but Hasegawa was the final arbiter—he had acquired an astute sense of what his overseas customers preferred. Existing correspondence indicates that Hasegawa personally consulted with his artists in developing the final set of illustrations. If an overseas customer had commissioned the final product, then a set of illustrations was sent by registered mail for any comments and changes. After comments were received from the customer, revised

illustrations were prepared if necessary, and Hasegawa alone authorized this artwork prior to sending it to the wood-block cutter.

In most cases, one artist was selected to provide all illustrations for a particular book, although there are examples of books in which two, and sometimes more, artists were utilized. If an artist became ill during the process, it could be a major setback for Hasegawa. In October 1897, for example, Paul Carus specifically requested that Suzuki work on several new projects, but Suzuki was ill, and these projects were reassigned to Mishima. Carus was not pleased, since he was especially fond of the work that Suzuki had done for him, even asking Hasegawa for a set of drawings personally autographed by the artist. Mishima did supply a set of illustrations to Carus, and Hasegawa asked Carus to rely on the artist's judgment with regard to the final colors.[15]

Hasegawa became extremely fond of his three principal artists, who were all marketing assets. Customers and consumers began to recognize their distinctive styles, and, as in the case of Paul Carus noted above, demanded a specific artist. In recognition of their increasing role in his success, Hasegawa began to identify them in many of the books, sometimes even on the cover itself, and occasionally with brief biographies at the end of the book.

The World's Columbian Exposition proved to be a very successful marketing forum for Hasegawa, leading directly to a vast increase in his American business. Perhaps the most important connection achieved as a result of this exposition was the relationship with Paul Carus, for whom he did several important books, each in multiple editions. These were sold internationally, thus further spreading the Hasegawa name. In addition, he began to communicate directly with wholesalers and retailers across the United States.

Because Hasegawa's books were produced in limited print runs of five hundred per title, it was relatively easy for him to customize them. Early on in his career, he had prepared a special edition of his crepe-paper fairy tale series for the venerable English publisher Griffith, Farran & Company. With offices in London and Sydney, and with a solid reputation for their children's books, the firm was an important client for Hasegawa in the 1880s. The books that Griffith, Farran contracted with Hasegawa to produce were more in the Western vein, with sewn and glued spines, and with Griffith, Farran identification on the cover. These were obviously special production runs, contracted for entirely in advance. The point that needs to be emphasized is that Hasegawa was not the only publisher in Tokyo utilizing wood-block illustrations in books, nor was he the only one producing crepe-paper books. Occasionally even the larger and more well-known publishers, such as Hakubunsha, executed small runs of custom books.

By 1890, Hasegawa was prepared to increase this specialty job printing operation. He would produce brochures, advertising material, and even entire books by contract. The Red Cross Library in London and C. F. Amelang in Leipzig ordered print jobs from him. He also continued to function as a wholesaler, and would supply products such as specialty papers and books.[16]

As he expanded his network of contacts overseas, he used them to import special items for the Japanese market. He remained active as an importer of French wine until his agency for that company was finally terminated on 30 August 1905.[17] Hasegawa had been a successful businessman prior to embarking on his publishing ventures, and was not anxious to relinquish any part of his earlier business interests that was still capable of producing a profit.

In the wake of Japan's victories over China in the Sino-Japanese War, many publishers in Japan printed celebratory pieces, often using the crepe-paper presentation for this purpose. Hasegawa, however, is known to have done only one publication related to these events: he was commissioned to print a series of six individual wood-block sheets, illustrated by Arai, to pay tribute to the valor of the 18th Battle Squadron during the conflict. Although he was capable of producing single wood-block sheets, he obviously chose not to deal in this type of item. The market for this product was primarily an already crowded domestic one. Hasegawa preferred to create his own niche in the market and supply that gap.

The World's Columbian Exposition ended in October 1893, and Hasegawa was by this time confident of a worldwide market for his publications. During the next two years, he would develop a more extensive range of books in French and German. He also began to promote his calendars in a more aggressive manner over the next fifteen years, and he would continue to enlarge his number of offerings in English as well. What is unclear is whether or not the additional burst of activity was related to Hasegawa's participation in the Fourth National Industrial Exhibition, which opened in Kyoto in May 1895.

The decision to increase the number of his German titles was perhaps facilitated by an acquaintance with Professor Karl Florenz at Tokyo Imperial University and Hasegawa's contacts with the Leipzig publisher C. F. Amelang (who might well have subsidized some portion of this endeavor). Whatever the precise circumstances, two letters from Florenz to Hasegawa in June 1894 provide some insight, and indicate that work on the new German titles was well underway by that date. The final proofs for *Dichtergrüsse aus dem Osten* were, in fact, approved in June 1894, with a release date in August.[18]

While the publication of a large-format book such as *Dichtergrüsse* clearly was in keeping with Hasegawa's new strategy, the Japanese Fairy Tale Series remained the core of his business. Therefore, he immediately started work on a German version. He already had two titles that had been translated by Professor Adolph Groth in 1885, but these had been prepared primarily for the purpose of teaching German to the Japanese. Professor Florenz was commissioned to prepare translations of some popular tales, including one of Groth's previous titles. By 1895, Florenz had translated six titles; five of these were ready for distribution in 1896, and the remaining one was available in 1897.

By the summer of 1896, the text and illustrations for *Bunte Blatter* were approved by Florenz, and the book was published in November 1896. Correspondence between Florenz and Hasegawa demonstrates that Florenz was involved in determining such details as the placement of poems on a page and the way in which his various academic titles would be displayed on the covers. Florenz was also in communication with Amelang, and gave the final approval of Hasegawa's work on their behalf. Florenz certainly visited Hasegawa's establishment in Hiyoshicho, and mentioned in one letter that he would be confirming certain details for Hasegawa verbally.[19]

Dichtergrüsse proved to be extremely popular. Amelang ordered subsequent editions in lots of one thousand, and there were at least seven such editions printed between the summer of 1894 and 1900. The success of the book prompted Hasegawa to create a companion piece called *Weissaster.* This had been drafted in 1895, but was not issued until December 1897. By the time of its release, Hasegawa had already arranged for an English version of *Dichtergrüsse* to be translated by Arthur Lloyd from Florenz's German text. This appeared on 1 October 1896. Both the English and German editions of *Weissaster* were published in December 1897.

By 1895, Hasegawa had turned his attention to developing a better selection of French works. The first step was to contract with Joseph Dautremer to complete translations of six additional titles in the fairy tale series, thus enabling Hasegawa to market a set of the first ten titles in French by March 1897.

With the impending Universal Exposition of 1900 set for Paris, Hasegawa had a powerful impetus to enhance all his publications. He was even prepared to go beyond his crepe-paper medium. By 1898, he had decided to start offering selected titles on hosho paper, which was admired for its softness, density, and pure white color. It was also inherently more expensive, and high-quality illustrations were warranted whenever hosho paper was used.[20]

The first two Hasegawa books to be printed on this stock appeared in the fall of 1899, in time for the exposition of 1900: *Images japonaises* and *Scènes du théâtre japonais.* The illustrations for *Images japonaises* already existed, having been published in 1896 under the title *Glimpses of Japan,* with poems in English selected by Benjamin Chappell. The text for *Images japonaises* must have been commissioned by Hasegawa in 1898, and consisted of five poems by

Figure 14. Illustrations and calendar from *The Months of Japanese Children: Calendar for 1904* (Tokyo: T. Hasegawa, 1897). Photograph by Michael Powell.

Emile Verhaeren, who was probably introduced to Hasegawa by Basil Hall Chamberlain or Karl Florenz. The actual contact with Verhaeren, who never visited Japan, was probably made by Joseph Dautremer. Florenz was the motivating force behind the production of *Scènes du théâtre japonais.* Hasegawa published his French edition on hosho paper and a German version on crepe paper. The illustrations for both were done by Arai.

Hasegawa was also aware of the potential for the salability of souvenir calendars, with attractive illustrations of Japanese scenes and images. His overseas customers had begun to request such items in 1894, and he produced a small calendar that could be sold for ten cents retail. American importers such as Humphrey Kendrick in Los Angeles and Bunkio Matsuki in Boston purchased these calendars to sell as promotional items for the Christmas season. In 1895, Hasegawa offered a larger size of calendar to retail for twenty cents, and by 1897, he had Arai design a calendar featuring Japanese children engaged in typical activities for each month of the year.

Having diversified his published line of goods between the years of 1894 and 1897, Hasegawa was well positioned for the Universal Exposition of 1900. His array of items merited him a gold medal, and launched him into some of the most prosperous years of his business. Hasegawa's extraordinary suc-

cess is all the more impressive when one realizes that he personally handled operations that would have been divided among a staff of people in a Western publishing house. All editorial decisions were entirely under his control, and all customer interaction was personally conducted by him.

The international scope of his business dictated long lead times, and advance planning was crucial to delivering the merchandise in a timely fashion to his overseas markets. The book business was dependent on maximizing sales in the fall of each year and at Christmas. His overseas distributors required sales samples well in advance of any given selling season.

His business was further complicated by the number of special publishing projects that were increasingly presented to him during the 1890s and the early years of the twentieth century. For example, in December 1898, he was asked by the Brentano office in New York City to produce a special crepe-paper edition of the *Rubaiyat of Omar Khayyam* using the Fitzgerald translation, with illustrations by Japanese artists. Brentano would guarantee an initial order of one thousand copies, with a possibility of increasing this to twenty-five hundred if the price was favorable. Unfortunately, this project does not seem to have come to fruition. At the same time, the Brentano office in Paris was employing Hasegawa's services to supply special books published in China and Japan.

The request by Brentano for a special product was not unusual. Hasegawa was accustomed to filling such orders, requiring cash in advance to cover fees owed to his artists and the preparation of the necessary woodblocks. The overseas customer may have assumed that by paying in advance, the ultimate designs would be theirs exclusively, but there is ample evidence to support the conclusion that Hasegawa rarely honored any such exclusivity. In fact, he would end up in a very profitable situation, with blocks paid for in advance that could then be used to produce volumes for other customers.[21]

The expansion of Hasegawa's business created a number of important business relationships with customers located in Europe, England, and the United States, as well as the continuation of his relationship with both Maruzen and Kelly and Walsh in Japan. Hasegawa was able to deal successfully with these various customers in spite of apparent territorial conflicts, navigating treacherous waters with great skill. Overseas customers often complained that supposedly exclusive items found their way into the hands of competitors—sometimes because of a direct sale by Hasegawa, but more often by way of his important Japanese customer Kelly and Walsh, who themselves had a sophisticated overseas distribution network.

It was impossible for Hasegawa to police his sales and protect exclusive sales territories. The broad base of his distribution made Hasegawa products available through many different avenues. Customers could write to Hasegawa and obtain books by parcel post directly from Tokyo, and tourists in Japan would have books sent to their hotels, or take a jinrikisha to his business. A visitor who came to the Yotsuya address in 1905 could obtain a discount of ten percent if he took the books with him, as opposed to having them shipped.

Hasegawa was very aggressive in his marketing attempts, sending samples to potential customers all over the world. After producing a series of fairy tales by Lafcadio Hearn, he contacted the Boston-based firm of Little, Brown and Company, located only a few blocks from one of Hasegawa's oldest and most valued customers, Bunkio Matsuki. Hasegawa correctly reasoned that Little, Brown could offer wider distribution. Matsuki remained a steady customer of Hasegawa's but was more apt to order special items. Starting in 1891, Hasegawa printed promotional brochures for Matsuki. By 1898, Hasegawa was generating single prints for Matsuki in lots ranging from fifty to five hundred per print run, and this trend continued in the decade between 1900 and 1910.

With such vast and varied avenues of distribution, it is no wonder that problems occurred. To begin with, the lengthy lead times often meant that by the time a customer had received his order, the market had changed or had been supplied by some other means. Hasegawa was repeatedly accused of quality control problems: books found their way overseas with inverted or missing pages and defective bind-

Figure 15. Frontispiece and title page from *The Favorite Flowers of Japan* (second edition) by Mary E. Unger (Tokyo: T. Hasegawa, 1906). Photograph by Michael Powell.

ings. Once the books had arrived at their overseas destination, the customer was left with a problem that was virtually unsolvable. In general, Hasegawa shipped his products by sea mail, usually in small packages of less than one hundred dollars in value to avoid duty, and these small parcels were subject to loss or damage en route. Lastly, Hasegawa was so understaffed that he rarely supplied advance notification of what was being shipped, and often failed to include a packing list with the actual shipment.

Hasegawa's publications were aimed at an affluent consumer, who would value them as a souvenir or as an art form. He must have had significant difficulties in the 1890s given the fall in the exchange rate. In 1891, Murray's handbook advised travelers to Japan that one yen was only equivalent to fifty cents. Customers like Amelang in Leipzig, whose market was not regulated by dollars, were constantly being reminded by Hasegawa of this exchange problem as he quoted prices for additional print runs.

The Universal Exposition of 1900 inspired Hasegawa to exhibit some of his most impressive publications: *Residential Rhymes, Japanese Storytellers* in both English and French, and *Scènes du théâtre japonais* in both French and German, all produced in the fall of 1899 in time for display in Paris. The judges were sufficiently impressed to award him a gold medal, the first he had ever earned in international competition. This prize led to even greater success in the first decade of the twentieth century. His business in France must have risen dramatically, since he immediately ordered translations of the remaining ten vol-

umes in the fairy tale series, and by 1903 was able to offer a set of twenty volumes in French.

Meanwhile, Hasegawa had not neglected his relationships with his two major customers in Japan. In 1900, Maruzen issued its most comprehensive foreign language catalogue to date with an extensive representation of Hasegawa's products. Murray's handbook continued in 1901 and 1903 to promote the sales of "artistic crepe paper books." Hasegawa also advertised in these guides to Japan, and included his expanded French and German selections. An interesting aspect of the Maruzen catalogue for 1900 is the amount of attention devoted to publications produced in crepe paper by the Tokyo publisher Akiyama. The Tokyo writer Inouye had works advertised as available in both plain and crepe paper. Hasegawa's neighbor Ogawa also had collotyped books in the crepe medium. In other words, Hasegawa had competition in his specialty area.

In the years between 1901 and 1912, Hasegawa's business continued to grow, largely due to the Western demand for his printed goods. Postcards, print reproductions of Japan's ukiyo-e masterpieces (such as those by Hokusai and Hiroshige), and albums of collected prints were popular additions to Hasegawa's product line. In addition, the boom in tourism that followed the successful conclusion in 1905 of the Russo-Japanese War only served to increase the demand for the images of Japan in which Hasegawa traded, as did the frequency of international expositions that took place during this period.

The next such trade gathering upon which Hasegawa focused was the Fifth National Industrial Exhibition, which would open in Osaka on 15 March 1903. This was soon followed by the Louisiana Purchase Exposition in St. Louis in 1904. Japan maintained a significant presence in St. Louis, despite the outbreak of hostilities with Russia. In 1905, Hasegawa's work was represented in exhibits at Portland, Oregon, and Liège, Belgium. He was awarded gold medals in St. Louis, Portland, and Liège.

Occasionally, an item produced by Hasegawa on a contractual basis would become so successful that it would be added to Hasegawa's regular listings. *Favorite Flowers of Japan,* published in 1901 for the L. Boehmer Nursery Company of Yokohama, was one such piece. The original edition cites Boehmer as publisher and Hasegawa as the printer. A trade catalogue for Boehmer preceded this, and then a second edition of *Favorite Flowers of Japan* was issued as a Hasegawa publication. The author of the book, Mary Unger, was the wife of Albert Unger, the owner of the Boehmer Nursery. Unger was so proud of his wife's work that he commissioned Hasegawa to design and print a promotional flyer advertising the book that could be inserted into all Boehmer correspondence. Unger also sought to get a commission on each book sold as a result of the flyer.[22] Hasegawa's relationship with the Ungers was cordial and profitable for both parties. In fact, many of the illustrations created by Mishima for the original edition (probably paid for by Unger) were later reused in *Japan's Year,* published in 1905. This, of course, is another example of Hasegawa maximizing the employment of existing illustrations.

The prominence that Hasegawa's products enjoyed during the first decade of the twentieth century was enviable. Correspondence from major publishers and distributors all over the world fills the files of the Hasegawa-Nishinomiya Family Archives, and it is impossible to summarize the many transactions that resulted. While the major markets for Hasegawa books were located in the United States, England, France, and Germany, various attempts were made to produce books in other languages. In 1893, an Italian naval officer, whose ship was stationed in Yokohama, wrote to suggest an Italian edition of the Japanese Fairy Tale Series. This project never materialized, probably due to Hasegawa's own lack of sophistication at that time in international marketing. In 1898, Hasegawa published one title in the fairy tale series, *The Wonderful Tea Kettle,* in Russian. The English text of Kate James, which Hasegawa had published in June 1896, was rendered into Russian by Otohei Suzuki. No other titles in Russian were published, although there was an interesting flurry of activity at the time of the Russo-Japanese War, when Hasegawa received letters from Russian officers who were imprisoned in Japan. In February and March of 1905, several officers wrote from the camp at

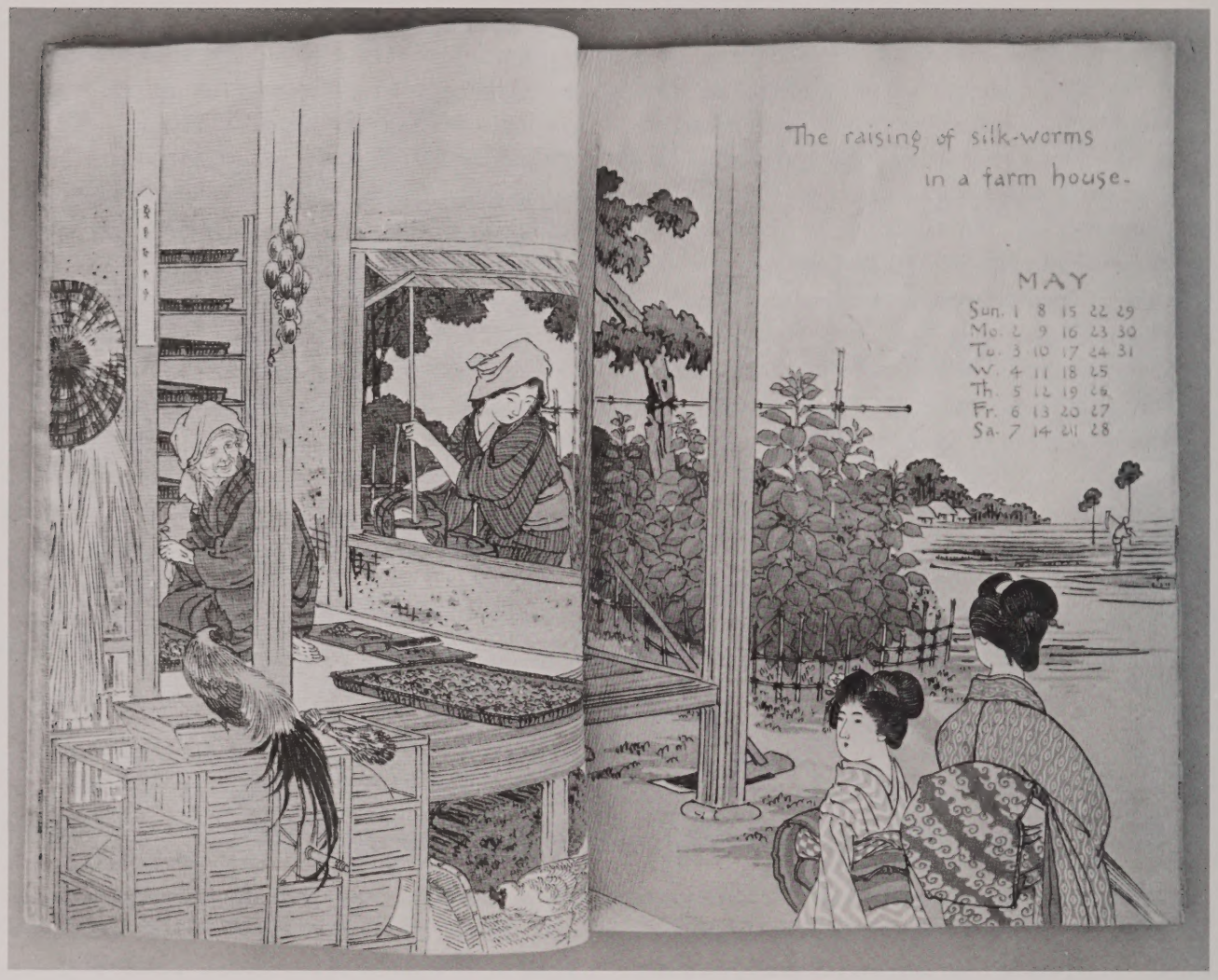


Figure 16. Illustration and calendar from *The Months of Japanese Ladies: Calendar for 1904* (Tokyo: T. Hasegawa, 1902). Photograph by Michael Powell.

Shizuoka, ordering twenty-volume sets of the Japanese Fairy Tale Series. In fact, Lieutenant Bayritzoff of the Cossacks ordered three sets, plus other assorted Hasegawa books and a selection of comic postcards that Hasegawa published dealing with the war.[23] A Lieutenant Nikolosky of the 25th Rifle Regiment wrote from his camp in Nagoya, requesting that Hasegawa name his conditions for printing a series in Russian using translations prepared by Nikolosky.[24] There is no record of Hasegawa's reply.

On 30 June 1898, C. F. Amelang of Leipzig wrote to Hasegawa introducing him to a Polish customer of Amelang's proposing a Polish translation of *Dichtergrüsse.* Amelang requested that Hasegawa deal directly with the firm in Poland, under the condition that Amelang would receive a commission on any such work. Hasegawa would pass this commission on to Amelang as a merchandise credit, exactly as he was doing with the English version. Once again, however, there is no record that this transaction occurred.

Mention has already been made of the one Dutch title that was published in 1886 and reissued in 1892. There is no record of any other title in Dutch, but there is correspondence with a Yokohama merchant, Edward L. Van Nierop, in May 1902 with regard to Hasegawa's producing an illustrated calendar with Dutch text for one of Van Nierop's customers in

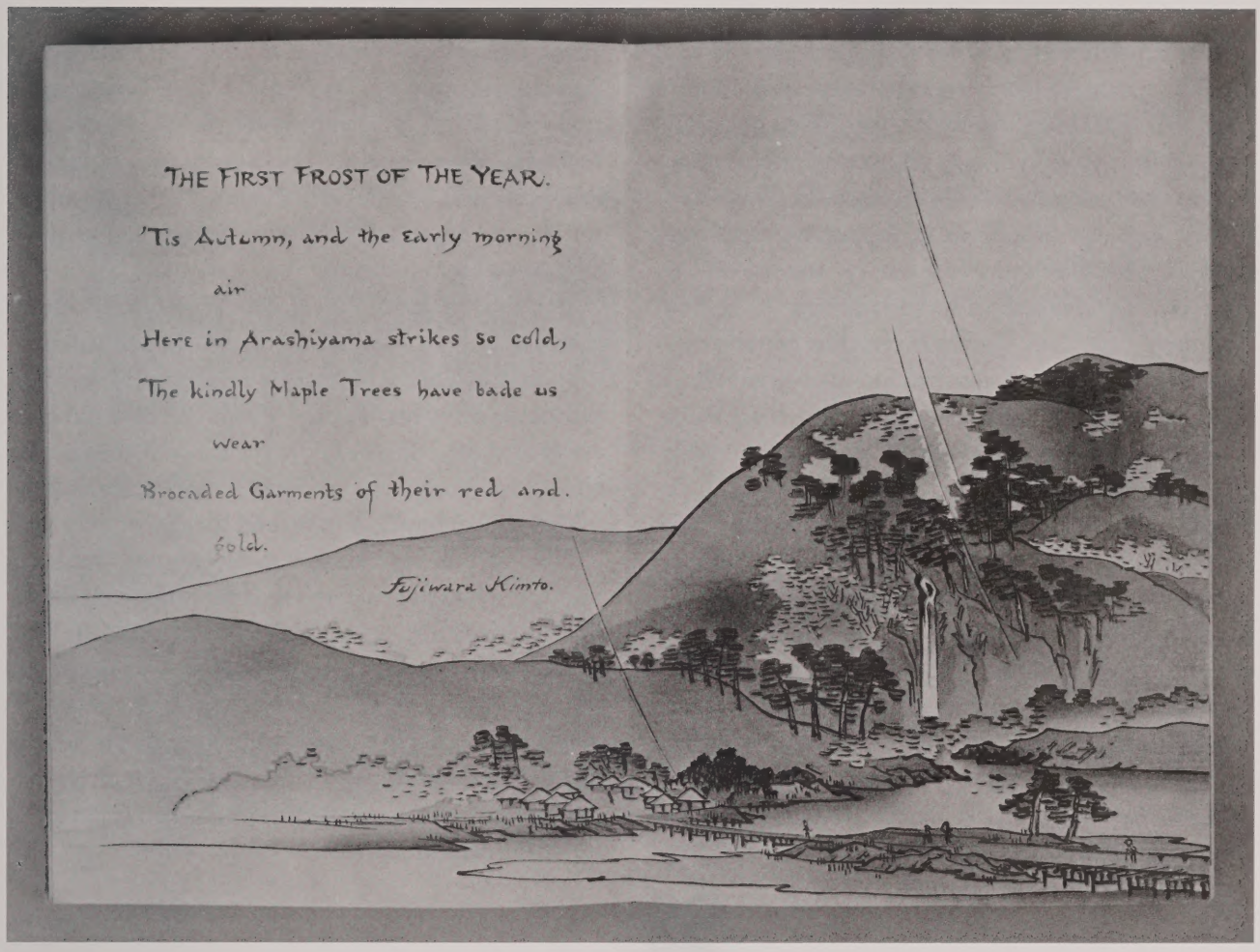

THE FIRST FROST OF THE YEAR.
'Tis Autumn, and the early morning
air
Here in Arashiyama strikes so cold,
The kindly Maple Trees have bade us
wear
Brocaded Garments of their red and
gold.
Fujiwara Kinto.

Figure 17. Illustration and poem from *Sword and Blossom Poems: Volume III* (Tokyo: T. Hasegawa, 1910) translated by Shotaro Kimura and Charlotte M. A. Peake. Photograph by Michael Powell.

Holland. Van Nierop worked closely with Hasegawa during the summer of 1902 and the calendars were printed in August.

The relative ease with which Hasegawa cultivated his overseas market was almost certainly related to his participation in international expositions. Such involvement was encouraged and even assisted by the Meiji government; exhibitors were, in fact, fulfilling their obligations to the nation by organizing displays of products. In March 1908, the Japanese government announced that a major exhibition was to be held in London in 1910, and that a Tokyo office was being established to supervise the Japanese exhibitors. Known as both the Anglo-Japanese Exhibition and the Japan-British Exposition, this trade show opened in May of 1910 at a specially constructed site in Shepherd's Bush, London, and remained open until October of that year.

Hasegawa was an exhibitor in hall number 47, where his products were included as part of the Tokyo Exhibitors' Association, and his company was listed in the official guide published for the occasion. As usual, Hasegawa had made special preparations for the exhibition, primarily by expanding his selection of calendars. He also produced a series of 1911 crepe-paper calendars for another Tokyo publisher, Shimbi Shoin, who used them as handouts at the exhibition.

In addition, Hasegawa's own product assortment had been expanded to include a deluxe edition of traditional Japanese poems translated into English

under the title *Sword and Blossom Poems.* The first volume was published in November 1907, prior to the announcement of the Anglo-Japanese Exhibition. After this exhibition was announced, Hasegawa organized the second volume, which was published in August 1908, also in a deluxe format. In November 1908, a less expensive book of Japanese poems was released under the title *Shade and Sunshine.* In February 1909, Hasegawa did a second printing of the first volume of *Sword and Blossom Poems,* thus making certain he would have at least two volumes available at the London show. He announced plans for a third volume in the series and for the preparation of a three-volume set to be issued in a padded case with ivory clasps. Unfortunately, the third volume and the special set were not available before the fall of 1910, by which time the exhibition had closed.

The closing of the Anglo-Japanese Exhibition in October 1910 left Hasegawa in a more secure position than ever with regard to his important market in English-speaking countries. This sense of security encouraged him to pursue additional foreign language editions. Work commenced on both Portuguese and Spanish translations of the Japanese Fairy Tale Series in 1911, with the first three volumes of the Portuguese series published in 1912. An entire set of Spanish volumes was in print by 1915. This continued willingness to reach out to additional markets following his success in London in 1910 is further demonstrated by his participation in 1911 at an international exposition in Turin, Italy, where he once again received an award.

Looking back from his perspective in 1912, Hasegawa had every reason to be proud of his achievements within the publishing field—a pride that was symbolized by his elegant Western-style establishment and his affluent life-style. He had recognized the West's fascination with the disappearing culture of Tokugawa Japan, and he had carefully developed a series of publications that were attuned to this interest. He had approached the marketing and distribution of his listings with shrewdness, and he was doubtless aware that he was conveying stylized and nostalgic glimpses of Japanese life and culture. It could be argued, however, that he was simply adhering to the mandate of the Meiji regime: to absorb the technology of the West without surrendering a Japanese essence.

Notes

1. Julia D. Carrothers, *The Sunrise Kingdom; or, Life and Scenes in Japan, and Woman's Work for Woman There* (Philadelphia: Presbyterian Board of Publication, 1879), 56–57.

2. Carrothers, *The Sunrise Kingdom,* 226.

3. Hasegawa-Nishinomiya Family Archives, Tokyo.

4. Keizo Shibusawa, ed., *Japanese Life and Culture in the Meiji Era,* trans. Charles S. Terry (Tokyo: Toyo Bunko, 1969), 294.

5. Clara Whitney, *Clara's Diary: An American Girl in Meiji Japan* (Tokyo: Kodansha International, 1969), 44–45.

6. Frederic A. Sharf, "The Origins of the Distribution of Western Books in Meiji Japan," *Essex Institute Historical Collections* 129 (1993): 255–67.

7. H. J. Jones, *Live Machines, Hired Foreigners, and Meiji Japan* (Tenterden, England: Paul Norbury, 1980), 13.

8. Hasegawa-Nishinomiya Family Archives.

9. The basic paper used for most books was called iyomasa or simply masa. Its origins were on the island of Shikoku in the province of Iyo. The paper is made from the bark of the mitsumata tree, a variety of mulberry. During the Meiji era, the province of Iyo became Ehime Prefecture.

10. *Maruzen Catalogue of Books* (Tokyo, 1893).

11. The crepe paper utilized by Takejiro Hasegawa was produced through a mechanical process that ultimately yields the soft, pliant, and yet durable texture that is a unique feature of these books. The equipment necessary

for this production consists largely of a lever press (momidai) and special cardboard molds (katas) with parallel grooves. Regular Japanese paper sheets that had their printed text and wood-block illustrations already in place were wetted and interleaved with the molds, and then the whole mass was wrapped around the cylinder illustrated in the photograph of the press in figure 5 and labeled *bc*. A considerable amount of pressure can be brought to bear on the paper through this device. The paper sheets and molds are arranged in a slightly different position for each pressing, and this operation is repeated a total of nine or ten times. Creping significantly reduces the size of the sheets, as one would see from the juxtaposition of a crepe-paper version with a plain-paper edition. Takejiro Hasegawa had his own equipment for this purpose and was capable of generating crepe paper in considerable quantitites.

12. Edwin Arnold, *Seas and Land* (New York: Longmans, Green and Co., 1891), 318.

13. *[Murray's] A Handbook for Travellers in Japan* (London, 1899).

14. Hasegawa-Nishinomiya Family Archives.

15. Takejiro Hasegawa to Paul Carus, 11 October 1897, Morris Library Special Collections, University of Southern Illinois at Carbondale.

16. Hasegawa-Nishinomiya Family Archives.

17. H. E. Reynell and Company to Takejiro Hasegawa, 30 August 1905, Hasegawa-Nishinomiya Family Archives.

18. Karl Florenz to Takejiro Hasegawa, 8 July 1896, Hasegawa-Nishinomiya Family Archives.

19. Hasegawa-Nishinomiya Family Archives.

20. Hosho paper was produced in Fukui Prefecture on the west coast of the main island of Japan and on the island of Shikoku. It is made from the bark of a variety of the mulberry tree known as kodzo or kozo. The word hosho itself may be translated as sacred document; this connotation arose from its use in the sixteenth century for official court documents.

21. C. F. Amelang to Takejiro Hasegawa, 6 July 1898, Hasegawa-Nishinomiya Family Archives. Amelang indicated that he would pay for new blocks to be cut for both *Dichtergrüsse* and *Weissaster*. Thus, books sold by Hasegawa to other customers would use blocks for which Amelang paid, enhancing Hasegawa's profit on such books.

22. Albert Unger to Takejiro Hasegawa, 5 December 1906, Hasegawa-Nishinomiya Family Archives.

23. Lieutenant Bayritzoff to Takejiro Hasegawa, 7 February 1905, Hasegawa-Nishinomiya Family Archives.

24. Lieutenant Nikolosky to Takejiro Hasegawa, 11 May 1905, Hasegawa-Nishinomiya Family Archives.

Biographical Notes on Takejiro Hasegawa's Contributing Authors and Translators

JULES ADAM

JULES ADAM arrived in Tokyo in 1887 and was first listed in the Japan directory for 1888 as a member of the French legation living in Tsukiji. From 1889 to 1891, Adam lived in Yokohama, where he was attached to the French consulate. Sometime in 1891, Adam moved back to Tokyo, becoming "First Interpreter" at the French legation, a position he held until 1905, when he left Japan.

Hasegawa was actively importing products from France long before Adam arrived in Japan. These French contacts may have led to the development of a friendship between Hasegawa and Adam during the lengthy period of Adam's residence in Japan.

Adam created two books for Hasegawa: *Au Japon: Les raconteurs publics,* published in 1899, and *Au Japon: Les douze mois de l'anée,* published in 1902. Adam was also helpful to Hasegawa in editing Joseph Dautremer's translations for the French editions of the Japanese Fairy Tale Series.

LIEUTENANT F. M. BOSTWICK

During the summer of 1886, the American naval fleet (officially known as the U.S. Naval Force on Asiatic Station) arrived in Yokohama for a three-year tour of duty. One ship in this fleet was named the *Palos,* whose officers included Ensign F. M. Bostwick. Bostwick was listed in the Japan directory for 1887, 1888, and 1889, departing from Japan in the spring or summer of 1889.

Dr. James C. Hepburn and his wife extended their hospitality to officers of the American fleet. In fact, Mrs. Hepburn became known in Yokohama as "the mother of the United States Navy."[1] The Hepburns introduced Hasegawa and his publications to Bostwick.

Bostwick was able to purchase Hasegawa's volumes in Yokohama at Kelly and Walsh. This firm may also have encouraged him to submit a manuscript to Hasegawa for consideration. Bostwick prepared two manuscripts, both of which reflected his enchantment with Meiji Japan and his musical interests.

Oyuchasan was published in December 1890, and *Kohanasan* appeared in April 1892. Since Bostwick had left Japan in the summer of 1889, it is probable that one or both manuscripts were in Hasegawa's possession prior to Bostwick's departure. *Oyuchasan* portrayed "a belle of Japan," a Westerner's image of a typical Japanese woman, while *Kohanasan* depicted a Kobe geisha. Each of these women was extolled by Bostwick, and his lyrics were intended to be sung to the melody of a well-known tune.

Bostwick's two publications achieved enormous popular success, remaining important staple items in Hasegawa's line for many years. Bostwick received royalties from Hasegawa through Hasegawa's Los Angeles customer Humphrey B. Kendrick during the 1890s. Kendrick would pay Bostwick and deduct these payments from money owed to Hasegawa for purchases.

As early as 1892, a banjo arrangement of *Oyuchasan* was released in London by the musical publisher Clifford East, followed the next year by an even more ambitious arrangement of *Kohanasan.* Another London-based musical publisher, Meyer Lutz,

adapted *Oyuchasan* in 1892 for presentation on the London stage at the Gaiety Burlesque in a production of *Cinder Ellen Up Too Late.* It is not known whether either Bostwick or Hasegawa benefited financially from such adaptations.

CHARLES AND SUSAN BOWLES

Charles and Susan Bowles were a missionary couple who visited Japan in the 1890s. They wrote a book entitled *The Only Coodles* that was a sentimental recollection of their favorite dog, set entirely in their native Vermont. Hasegawa published this book in December 1893, probably subsidized by the Bowleses.

This volume presented Hasegawa's artists with the interesting challenge of providing illustrations of a place they had never actually seen. Suzuki created the landscapes and Mishima the flowers. The autumn setting provided no difficulties for the artists since the fall season in Japan is comparable to that in Vermont.

It is quite clear from the preface that the Bowleses intended a subtle missionary message, using their love for Coodles as a worldly equivalent to the divine love they felt for Christ. Hasegawa was instructed to use the sacred red bridge at Nikko as the frontispiece, an example of a man-made object symbolizing the divine world of Japan's emperor.

In 1895, this book was reissued with the title *King Coodles the Faithful.* Two new illustrations were added: one of the village of Woodstock, Vermont, and another of a Vermont farmhouse, probably adapted from a Currier and Ives print. This book was one title in a series prepared by Hasegawa for the Red Cross Library based in London. In 1895, Charles and Susan Bowles produced a second volume for the Red Cross Library entitled *A Nile Voyage,* which was successful enough to warrant a second edition in December 1896. Once again, the manuscript required Hasegawa's illustrator to depict foreign scenery, this time in Egypt.

Hasegawa's business venture with this couple and with the Red Cross Library remains a mystery. He kept both titles in his product line for the years between 1895 and 1900, and then both were eliminated. The Red Cross Library was listed as having offices in London, Cairo, New York, and Tokyo; its Japanese address was the same as Hasegawa's Hiyoshi-cho establishment.

MAE ST. JOHN BRAMHALL

Sometime in 1890, Mr. and Mrs. A. D. Bramhall arrived in Yokohama. They were listed in the Japan directory for 1891, living at No. 6 The Bluff, but were not enumerated in 1892. In her book *The Wee Ones of Japan,* Mae Bramhall indicates that she spent two years living in Japan, during which time she contributed poems to the *Japan Gazette,* an English-language newspaper published in Yokohama, and accumulated the material for her book, which was published in 1894 by Harper's.

Bramhall was introduced to Hasegawa by Kelly and Walsh; this firm underwrote the initial publication of her *Japanese Jingles* and was listed on the inside cover as "sole agents for the sale of this work." These poems, some of which were written by Bramhall, and some of which were adapted from Japanese poems, were published by Hasegawa on 2 March 1891.

This book was so successful that Hasegawa decided to produce a second edition with additional poems. The enhanced size accommodated larger type and illustrations. This second edition was printed in December 1892 and was ready for display in Chicago at the World's Columbian Exposition of 1893. It attracted enough attention there to convince the British publisher Sampson Low, Marston & Company to order a special printing with the slightly revised title *Niponese Rhymes and Japanese Jingles.* The contents, however, remained exactly the same as Hasegawa's second edition.

While in Japan, Bramhall was introduced to the American artist Charles Dater Weldon, who had been sent to Japan by *Harper's* in 1890 to illustrate stories that the firm had arranged with Lafcadio Hearn to write for the magazine. Hearn canceled his contract with *Harper's* in 1890, leaving Weldon free to collaborate with Bramhall on *The Wee Ones of Japan.*

Bramhall traveled extensively within Japan, riding

Figure 18. A Western-style house in The Bluff, Yokohama, taken from a photograph album owned by Frederic A. Sharf. Photograph by Michael Powell.

on the first train to run from Tokyo directly to Nikko without transfer at Utsonimiya in 1890. She was interested in the "bewildering supply" of Japanese fairy tales and well aware of their appeal to Japanese children.[2] She was also acquainted with Hasegawa's titles. Her friendship with Weldon, who resided in Yokohama and who spoke Japanese, also provided access to many of the prominent foreigners then living in Japan.

JULIA D. CARROTHERS

Julia and Christopher Carrothers arrived in Yokohama in June of 1869 and by August had settled in Tokyo. They built a Western-style house in Tsukiji, which was completed in two months at a cost of two thousand dollars. Julia described this house as it would have appeared to the young Hasegawa when he first visited in 1870:

> Our little house, which is rendered comfortable by outside doors and windows, a small stove, and a few articles of foreign furniture, is crowded every day with pupils who come to learn English.[3]

By 1873, Julia had established a school for Japanese women, assisted by fellow missionaries Kate Youngman and Mary Parke. Meanwhile, Christopher had founded an important school for Japanese men called Tsukiji Daigaku, which ultimately merged into Meiji Gakuin University.

Christopher Carrothers possessed a very difficult temperament and found himself at the center of a dispute that erupted among various Presbyterian missionaries in 1873. By October of 1874, he had established his own church in Tsukiji and had expanded his home into a mansion. Julia played the organ at his church, and their home served as a residence for as many as eleven young Japanese women who boarded there while learning English and studying Christianity.

The Carrotherses' marriage seems to have deteriorated after 1875. By May of 1876, Christopher had alienated his acquaintances in Tokyo and departed

for a teaching assignment in Hiroshima; within a year, he had moved on to Osaka and then to Akita. Meanwhile, Julia had developed a debilitating illness, which she described to the missionary board in the United States as rheumatism. She left Japan on 28 February 1877, returning to her family's farm near San Diego, where she lived with her parents and her two married brothers. Julia continued her religious involvement by teaching Sunday school to local girls. She also wrote an account of her experiences in Japan, which she completed in September 1878 and published in 1879 under the title *The Sunrise Kingdom; or, Life and Scenes in Japan, and Woman's Work for Woman There.* She also kept in contact with Japan by corresponding with Reverend David Thompson, her husband's former teaching associate.

It was David Thompson who alerted Julia to the baptism of Hasegawa and his wife, and it was also through Thompson that Julia resumed direct communication with Hasegawa. In a letter to him dated 14 January 1881, she described her health as "better now."[4] By 1884, she requested that the missionary board reinstate her as an active missionary, but her request was denied. She decided to turn her Japanese experiences into a Christian novel, published in 1888 by the American Tract Society under the title *Kesa and Saijiro; or, Lights and Shades of Life in Japan.*

As his publishing career unfolded, Hasegawa had been sending samples of his books to Julia. By May 1887, she had received two complete sets of the fairy tale series. In her novel, Julia reproduced the cover illustrations of two titles from this series and used Hasegawa's text as part of her own narrative. Julia sought to introduce her readers to Japanese customs and traditions, packaged with a Christian message. She was especially interested in the Japanese seasons and the various customs that were associated with each. Ultimately, she would develop this idea into a book, which Hasegawa published in 1905 under the title *Japan's Year.*

Julia finally returned to Japan in 1903, carrying with her the manuscript for this book. Hasegawa accepted it for publication, and then put it aside. Frustrated with the lack of progress, Julia sent a series of letters to Hasegawa in which she requested a progress report, but Hasegawa continued to delay publication until May 1905, more than a year after Julia's departure from Japan.

Hasegawa thus repaid his obligation to an old friend and important mentor, but shrewdly kept his production costs to a minimum at the same time; Julia's text was published, but many of the illustrations were borrowed from other Hasegawa publications, especially some of the floral images that had been developed for *Favorite Flowers of Japan.*

PAUL CARUS

Paul Carus was born in Ilsenburg, Germany, on 18 July 1852 into a family of distinguished academics. He attended various universities before receiving his Ph.D. at Tübingen in 1876. After teaching for a brief period at the military academy in Dresden, Carus devoted the rest of his life to the study of philosophy. In 1887, Carus began submitting articles to a journal entitled *Open Court,* founded by a Chicago zinc manufacturer named Edward C. Hegeler, which devoted itself to establishing religion and ethics as scientific disciplines. Carus was appointed editor of this journal, and on 29 March 1888, he married Hegeler's daughter Mary. Carus founded a second journal entitled the *Monist,* firmly establishing himself in the publishing field. Open Court Publishing Company gradually grew into a publisher of religious and philosophical books. Carus himself was a prolific author, supplying numerous manuscripts to his own company.

Carus became aware of Hasegawa's unique publications at the World's Columbian Exposition of 1893 in Chicago. Carus had a manuscript entitled *Karma* that dealt with Buddhism and lent itself to an attractive presentation in a crepe-paper format. He apparently contracted with Hasegawa sometime in 1894 for the production of this manuscript.

Hasegawa commissioned the artist Kason Suzuki to produce appropriate illustrations for the text, which was set in the unfamiliar location of India. Carus demanded final approval of each illustration, a process that probably consumed most of 1894. He was not prepared for Hasegawa's lengthy production

process, and after approving all the illustrations, was expecting to receive the books early in 1895, so that they would be available long in advance of the crucial Christmas selling season.

Hasegawa, however, was not granted permission to publish until 7 December 1895, after which the books were shipped to Chicago, too late for the selling season. Carus was furious and began to find fault with the transaction. To begin with, the illustrations that he had approved were obviously much smaller in their final creped format, so he demanded a full set of the original illustrations. He then criticized Hasegawa for drawing on his bank draft prior to shipment, thus causing Carus to pay a slightly higher price, as the rate of exchange at the time of actual shipment would have been more favorable to Carus.

The flow of correspondence between Hasegawa and Carus is fortunately preserved, and provides a fascinating glimpse of Hasegawa's business methods. Due to the inevitable time lag in international communication, the letter dated 28 December 1895 that Carus wrote to Hasegawa in response to receiving his first shipment was not received in Tokyo until the end of February, and was answered on 3 March 1896. Hasegawa correctly alerted Carus to the need for much longer lead times, and told him that the books would need to be produced in a plain-paper version, as opposed to a crepe format, to retain their original size.

Carus suggested to Hasegawa the production of a second edition on plain paper with a revised illustration on page one. Such details were the subject of communications over the next few months, resulting in a second printing of *Karma* in 1896. The final cost for the second printing was three hundred yen per one thousand copies; Carus ordered two thousand copies, of which five hundred would be on plain paper and the balance on crepe paper. This second edition was printed on 1 October 1896.

On 31 October, Hasegawa wrote to Carus that the second edition of *Karma* was dispatched prior to Hasegawa's receipt of further revisions to the illustration samples sent on 10 August. He also told Carus that new blocks had been cut for all the illustrations and for promotional flyers.

Meanwhile, Carus was arranging for *Karma* to be translated into Japanese, and wanted Hasegawa to publish the Japanese edition. Hasegawa advised Carus that a Japanese edition must be inexpensive, and agreed to confer with the translator, K. Ohara of Otsu, and Reverend Shaku Goyen of Kamakura, whom Carus designated as an on-site liaison for this project. Hasegawa traveled to Kamakura in July 1896 to meet with Goyen and a man named T. Suzuki, who was working on another project for Carus, a translation into Japanese of Carus's *Gospel of Buddha.*

While complaining to Hasegawa about many details, Carus was developing new projects between Open Court and Hasegawa at the same time. Carus had been extremely pleased with the illustrations provided by Kason Suzuki and commissioned him to design a poster to promote the American edition of *Gospel of Buddha.* Carus ordered one thousand posters using Suzuki's design. The final proof for this poster was sent to Chicago in December 1896 by way of Carus's friend T. Suzuki, who was en route to Chicago for a meeting with Carus. Carus, however, did not like the image of Buddha, and correspondence ensued over the next several months about the use of this likeness.

Meanwhile, early in 1897, Carus sent Hasegawa the manuscript for a companion piece to *Karma* entitled *Nirvana.* Carus was anxious to have this new book available for the 1897 Christmas season and left the illustrations entirely in the hands of Hasegawa and Suzuki. In March 1897, Hasegawa quoted Carus a final price for producing *Nirvana:* one thousand copies could be produced for seven hundred yen, or two thousand copies for one thousand yen. Hasegawa would require a deposit of fifty percent of the final contract price, pointing out to Carus that *Nirvana* contained twice the text and fifty percent more illustrations than *Karma.* In addition, the yen had fallen in relation to the dollar as a result of the silver crisis, thus raising Hasegawa's costs by thirty percent. Hasegawa also advised Carus that he could not obtain illustrations from Suzuki without first preparing a Japanese text so that the artist could create appropriate images.

While negotiations were taking place for publication of *Nirvana,* Hasegawa was working on a third edition of *Karma* that included revised illustrations. He finished this project in September 1897 and dispatched the shipment in six packages by parcel post on 11 October. Suzuki's illness provided a further delay in completing *Nirvana,* but Hasegawa was able to print and ship copies of this work in November. These shipments led to more problems however. Some packages never arrived. Some were valued in excess of one hundred dollars, thus requiring clearance through U.S. customs and not the post office, incurring both delay and additional costs. Carus also felt that Hasegawa's quality control had slipped, resulting in an inferior product. These disagreements permanently strained the relationship between Carus and Hasegawa.

Hasegawa and Carus agreed to a settlement of the disputes outlined above, but in the future Hasegawa would require larger advance payments from Open Court. Business did continue between them however. Hasegawa supplied Open Court with the Japanese tissue that the company used for making carbon-paper copies of all outgoing correspondence. In the summer of 1898, Hasegawa completed the publication of the Japanese edition of *Karma,* and he continued to produce single wood-block sheets that Open Court bound into its own volumes as frontispieces.

A new dispute arose over the distribution of *Karma* and *Nirvana* to the English-speaking market. Carus accused Hasegawa of supplying copies to a Japanese client, who in turn made them available to their English-speaking customers, prior to the receipt of copies by Open Court's official distributor. Hasegawa indicated that some copies had been supplied to both Maruzen and Kelly and Walsh, as well as to customers who stopped at his Tokyo shop, but denied that this practice damaged Open Court's distribution.

In spite of such problems, Carus did contemplate a second edition of *Nirvana* and also considered a third companion piece, *Amitabha.* Hasegawa apparently took a determined stand on the pricing of these products, even demanding an advance fee of ten yen for each proof of an original drawing. These projects apparently never materialized. Open Court continued to produce *Karma* and *Nirvana* in the United States.

BASIL HALL CHAMBERLAIN

Basil Hall Chamberlain was born in Southsea, England, on 18 October 1850, the son of an admiral and the grandson of the famous author/traveler Captain Basil Hall. He was educated in France and traveled around the world for health reasons.

Chamberlain arrived in Japan on 20 May 1873 and remained there for thirty-eight years, finally departing in 1911 under his doctor's orders to settle in Geneva. He was already an accomplished linguist by the time of his arrival in Japan and immediately set out to learn both spoken and written Japanese.

Within a year, Chamberlain was offered a position as an English teacher at the Tsukiji Naval Academy, where he remained until 1882. Meanwhile, he became one of the leaders of the Asiatic Society of Japan and a student of Japanese literature. In 1880, he published *The Classical Poetry of the Japanese,* establishing a new direction in his career. He resigned from the naval academy in 1882 to devote his time entirely to the study of Japanese literature and philology. In addition, Chamberlain became an ardent traveler within Japan, in part to escape the summer heat in Tokyo.

In 1886, the Japanese Ministry of Education hired Chamberlain as an advisor to develop the best strategies for teaching Japanese to Japanese students. In that same year, he was appointed professor of Japanese at Tokyo Imperial University. He had a great interest in Japanese grammar and in 1888 published his *Handbook of Colloquial Japanese,* which concentrated on the grammar of the spoken language.

In 1890, Chamberlain retired from the university and devoted the balance of his years in Japan to writing about the country. Many of the missionaries and travelers who subsequently wrote about Meiji Japan gave credit to Chamberlain for encouraging their efforts. With extensive connections of his own in the publishing field, he was often able to help in arranging printing and distribution.

Figure 19. Two books: *The Ogre's Arm* (Japanese Fairy Tale Series no. 18) (Tokyo: T. Hasegawa, 1889) and *The Ogres of Oyeyama* (Japanese Fairy Tale Series no. 19) (Tokyo: T. Hasegawa, 1891), both translated by Kate James. Photograph by Michael Powell.

Chamberlain was instrumental in starting Hasegawa in the business of publishing his series of Japanese fairy tales. The seven stories that Chamberlain produced for this series in 1886 and 1887 changed the direction of Chamberlain's literary career from that of a strictly scholarly nature.

Chamberlain's extensive travel in Japan led him to contribute some text to the first guidebook on Japan printed in English. This guide to central and northern Japan was published in 1881 by Chamberlain's friend Ernest Mason Satow in a format similar to that of Murray's handbooks, the popular English series.[5] As the only guide in English on Japan, the Satow book quickly went out of print, and a second edition was published in 1884 by John Murray as part of his prestigious series. However, Japan was still not important enough as a tourist destination for Murray to take the entire financial risk of publishing this guide: the 1884 edition was paid for by Satow and his partner Hawes, with Murray committing only enough funds to cover his anticipated needs.

Within a few years, the 1884 edition went out of print and, in fact, became a collectable item much valued by anyone contemplating a trip to Japan. Chamberlain received permission from Satow to take over the project and negotiated with Murray for production of a third edition. W. B. Mason, who had worked in Japan for the Government Office of Communications, assisted in the preparation of the volume, which was completed in 1891. All the printing was done in Japan. Murray ordered printed sheets for his own distribution, which he had bound

in England; the balance was bound in Japan for distribution by Kelly and Walsh. Chamberlain and Mason retained the original rights; Murray paid for his printed sheets, as well as a royalty of ten percent on all copies that he sold. At the same time, Chamberlain was preparing to publish on his own a book that would describe unique aspects of contemporary Japan to a Western audience. The first edition of *Things Japanese* appeared in 1890, printed by the Tokyo publisher Hakubunsha.

After his retirement from the university, Chamberlain adopted a new routine, spending part of each year at his home in Tokyo, and the balance either traveling or staying at the Fujiya Hotel in Miyanoshita. Much of his time was consumed in updating his two popular books and in expanding their distribution. Five editions of *Things Japanese* were published between 1890 and 1905, and seven editions of Murray's handbook were published between 1891 and 1913.

Hasegawa was a consistent advertiser in Murray's handbooks, and Chamberlain rewarded this loyalty by including in *Things Japanese* a section dealing with Japanese fairy tales in which the Hasegawa series is specifically mentioned. Within Murray's guide, Chamberlain would occasionally connect a specific scenic place in Japan with an appropriate fairy tale. Tourists were directed to visit the long bridge of Seta at Lake Biwa and read Chamberlain's *My Lord Bag-o'-Rice.* When visiting the Shinto temples at Nara, tourists were urged to read Kate James's translation of *The Ogre's Arm.*

Like many Western scholars, Chamberlain was fascinated by the Aino race who lived on the northern island of Hokkaido. He traveled there to learn their language, customs, and folklore. In 1887, the results of his Aino research were published by Tokyo Imperial University under the cumbersome title *The Language, Mythology, and Geographical Nomenclature of Japan, Viewed in the Light of Aino Studies.*[6] He included a bibliography of four hundred and sixty-five books previously published about the Aino people and a section prepared by his friend Reverend John Batchelor, the foremost Western expert on the Aino language.

Chamberlain had completed work on this book by Christmas 1886 and proposed to Hasegawa the concept of producing a special series of Aino fairy tales as a supplement to Hasegawa's Japanese Fairy Tale Series. He prepared three manuscripts for Hasegawa that were copyrighted in April and May of 1887. The first two titles were published by Hasegawa in cooperation with the Boston publisher Ticknor & Company, which had already published Edward Sylvester Morse's classic book *Japanese Homes and Their Surroundings.*

Chamberlain had developed connections with printers, publishers, distributors, advertisers, and contributors, making him an invaluable resource for anyone interested in producing a book about Japan. It is therefore no surprise that many of the authors who wrote for Hasegawa had a connection to Chamberlain.

BENJAMIN CHAPPELL

The records of the British legation in Tokyo cite the marriage on 21 June 1890 of the missionary Benjamin Chappell to an American teacher named Mary Jane Holbrook, whose father was also a clergyman. The Chappells' address at that time and for the balance of their stay in Japan was the well-known missionary school Eiwa Gakko (later called Aoyama Gakuin), located in the Aoyama section of Tokyo.

Chappell was apparently an early and longtime friend of Hasegawa. Correspondence between them exists throughout the Meiji period, including references to social visits paid by Hasegawa to the Chappells' home in Aoyama. Their first business venture was the publication in May 1896 of *Glimpses of Japan,* in which Hasegawa used the wood-block illustrations that Kason Suzuki had prepared for *Images japonaises* in combination with English and American poems selected by Chappell.

Chappell had a special interest in working with Japanese convicts. Missionaries had long identified such people as prime targets for their message, and prison reform was one of the initial missionary objectives in Japan. Chappell wrote a book describing the benefits that had accrued to former convicts who

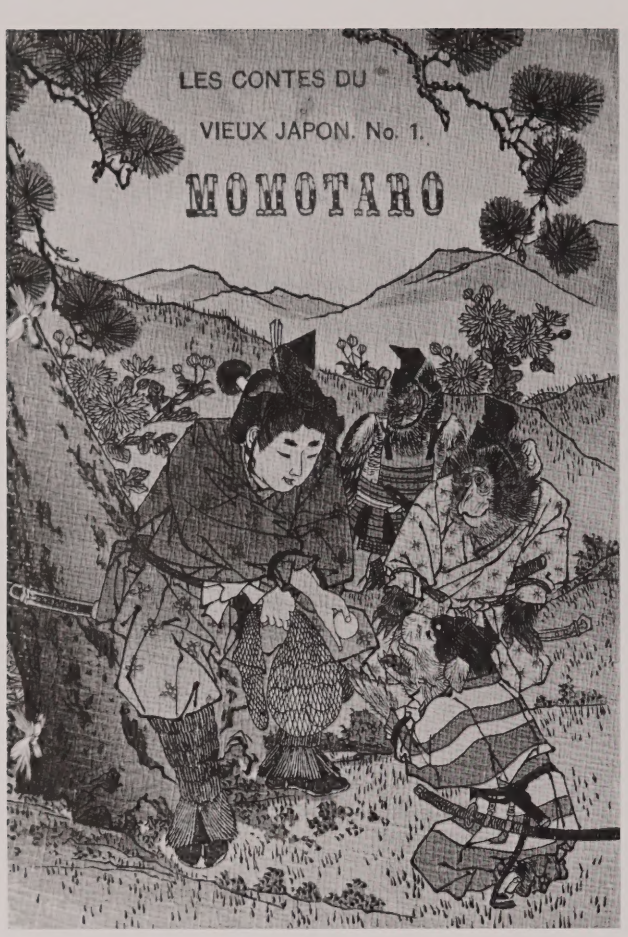


Figure 20. Cover of *Momotaro* translated by Joseph Dautremer (Tokyo: T. Hasegawa, 1885). Photograph by Michael Powell.

had received Christian indoctrination entitled *The Tokyo Home of Ex-Convicts*, which Hasegawa published in 1900.

Hasegawa and the Chappells engaged in lengthy discussions during the fall of 1911 on the selection of verses for a new book. Hasegawa received the final corrected proof sheets on 1 January 1912, and *Moonlight Scenes of Japan* was printed in February, with verses by Chappell and illustrations (originally created for a calendar) by Arai.

JOSEPH DAUTREMER

Joseph Dautremer arrived in Japan in 1884 to work as an interpreter at the French legation in Tokyo. In the fall of 1886, he returned to France to get married and brought his wife back to Tokyo in 1887. In 1890, he was assigned to the legation at Hankow, China, but in 1894 he was again in Tokyo. By 1897, Dautremer was promoted to French consul at Hankow, and by 1899 he and his wife had returned to France, where he became a lecturer at the School of Oriental Languages in Paris.

Dautremer was a keen student of Japanese history and a knowledgeable observer of Japanese customs. On 25 June 1884, he was present at the Asiatic Society of Japan's first meeting in their new premises at 33 Tsukiji, and, on 11 February 1885, he presented his first paper to that society entitled "The Vendetta, or Legal Revenge in Japan." In June 1886, he presented a paper on the wine industry in Japan and prepared a French translation of a Japanese government report on the vineyards at Harima.

Dautremer's interest in wine brought him into contact with Hasegawa, who was importing wine from France. His ability to translate Japanese into French made him the logical person to prepare translations of the first four volumes in the fairy tale series. Four titles in French were approved for publication in September 1885—two were issued in November, one in December, and the fourth in January 1886.

When Dautremer returned to Tokyo from Hankow in 1894, he was able to prepare translations of six additional titles, enabling Hasegawa to publish a French edition of the first ten titles in his fairy tale series early in 1897. The remaining ten titles were printed in 1903, presumably submitted by Dautremer after his return to Paris and possibly edited in Tokyo by Jules Adam.

Dautremer was a prolific author of books in French about Japan, with subjects ranging from his guidebook to Nikko of 1894 to his 1901 volume dealing with traditional Japanese poetry. His most important work, published in French and English in 1910, was entitled *The Japanese Empire and Economic Conditions.* Meanwhile, he continued to correspond with Hasegawa and prepared translations of four fairy tales for a large-format edition that was published in the Taisho period.

OSMAN EDWARDS

Osman Edwards was born in Liverpool, England, on 18 February 1864 and died in London on 30 April 1936. His father was a captain in the British army. Edwards received a degree in classical studies before becoming a master at Merton College, Oxford, from 1883 to 1887; he then served as a master at the Reading School from 1889 to 1891. Edwards had a private income, enabling him to leave his teaching responsibilities and embark on a ten-year period of extensive travel to France, Germany, Norway, Russia, and Japan. In each country, he studied the national theatre and drama, contributing articles to English magazines on these subjects and writing books about his travel experiences.

Edwards arrived in Japan in 1898 for a six-month assignment to write articles on Japanese theatre for two British magazines, the *Sketch* and the *Studio*. By November 1898, Edwards returned to England, traveling by way of Hawaii, the United States, and France. In the fall of 1899, he was instrumental in arranging performances of the Kawakami Theatre Company in London. Meanwhile, Edwards was working on a book to describe his Japanese experiences, published in 1901 by William Heinemann in London under the title *Japanese Plays and Playfellows*. In 1902, Edwards settled in England, marrying a French woman with whom he had one child, a daughter.

During his six-month residence in Japan, Edwards was primarily based in Tokyo, where he was a popular member of the literary circle that revolved around Tokyo Imperial University. His most important Tokyo friends were Lafcadio Hearn, Ernest Fenollosa, and Basil Hall Chamberlain. Hearn was especially fond of Edwards, and wrote to Mrs. Fenollosa in November 1898:

> Edwards has gone; and I am sorry to think that I will never see him again. . . . Probably we shall have a book from him some day; and it will not be a common book, for that man is incapable of the common.[7]

Once back in Paris early in 1899, Edwards resumed communication with Hearn by sending him a book of poems by Emile Verhaeren entitled *Villages illusories*. Edwards and Hearn remained active correspondents for several years. It is likely that they met either through Chamberlain or Fenollosa. Fenollosa had returned to Japan in April 1897 with his second wife, Mary. They were extremely interested in Japanese theatre, especially noh and kabuki, and would have been an obvious couple for Edwards to visit on his arrival in Tokyo in April 1898, the same month that Hearn first visited the Fenollosas.

Chamberlain was almost certainly among the first Westerners Edwards would have encountered upon his arrival in Tokyo, and it was Chamberlain who introduced Edwards to Hasegawa. This introduction led to a collaboration that resulted in three publications in a very short period of time. Edwards translated the French text of Jules Adam's book on Japanese storytellers, enabling Hasegawa to issue it in English under the title *Japanese Story-Tellers*. At the same time, Edwards was writing the text for *Residential Rhymes*, a humorous yet accurate depiction of Japan's foreign residents during the Meiji period.[8] The copy was delivered to Hasegawa prior to Edwards's departure in the fall of 1898, and preliminary illustrations had already been developed, which Edwards reviewed before he actually left. Edwards also prepared twelve poems for the *Calendar with Verses* that Hasegawa wanted to issue for the year 1900.

All three works by Edwards were published in the fall of 1899, aimed at the Japanese exhibit in Paris at the Universal Exposition of 1900. The speed with which Hasegawa was able to organize text and illustrations for these publications is testimony to his publishing capabilities at this time. *Residential Rhymes* is arguably Hasegawa's finest publication; Edwards's text has proven to be a classic summary of Meiji Japan.

KARL ADOLPH FLORENZ

Karl Florenz arrived in Tokyo in 1889 to take up a position as lecturer in German literature at Tokyo

Figure 21. Illustration of Westerners in Japan from *Residential Rhymes* by Osman Edwards (Tokyo: T. Hasegawa, 1899). Photograph by Michael Powell.

Imperial University. He resided on the campus in Hongo at Kaga Yashiki, where a number of other Western teachers lived. In 1893, he was promoted to professor of philology and German literature. He established himself as a prominent member of the community of Western intellectuals in Tokyo. When he returned to Germany in 1907, he became the first professor of Japanese studies at the University of Hamburg and continued to write extensively about Japanese literature.

Florenz decided to spend part of his summer vacation of 1891 traveling to the west coast of Japan and was encouraged by Basil Hall Chamberlain to visit Lafcadio Hearn in Matsue. Hearn and Florenz traveled on to Kitsuki where they each provided Chamberlain with up-to-date information about this area for his revisions to Murray's handbook.

The friendship between Hearn and Florenz flourished after Hearn began teaching at Tokyo Imperial University. Florenz introduced Hearn to other members of the faculty and hosted dinner parties at his home at which his academic colleagues socialized.

After Professor Adolph Groth (who had done the first two German translations for Hasegawa) departed from Tokyo in 1886, Hasegawa was fortunate to have had Chamberlain introduce Florenz to him. The friendship that developed between Florenz and Hasegawa lasted for many years. Even after Florenz's

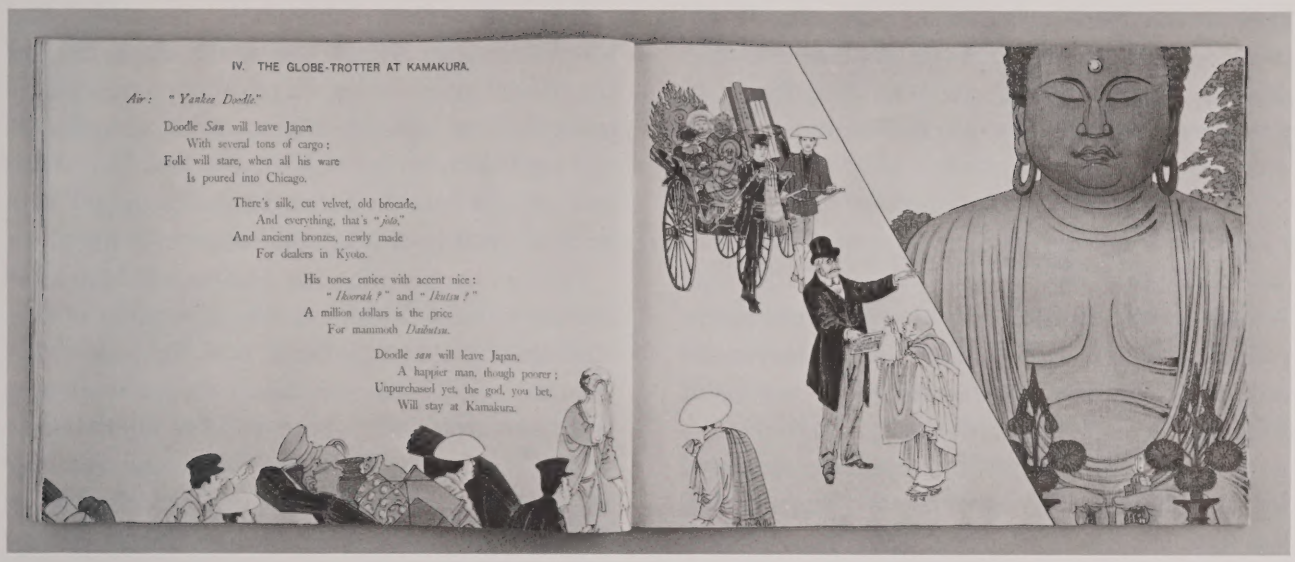

IV. THE GLOBE-TROTTER AT KAMAKURA.
Air: "Yankee Doodle"
Doodle San will leave Japan
With several tons of cargo:
Folk will stare, when all his ware
Is poured into Chicago.
There's silk, cut velvet, old brocade,
And everything, that's "jiu,"
And ancient bronzes, newly made
For dealers in Kyoto.
His tones entice with accent nice:
"Ikorah?" and "Ikutsu?"
A million dollars is the price
For mammoth Daibutsu.
Doodle san will leave Japan,
A happier man, though poorer;
Unpurchased yet, the god, you bet,
Will stay at Kamakura.

Figure 22. Illustration from *Residential Rhymes* by Osman Edwards (Tokyo: T. Hasegawa, 1899). Photograph by Michael Powell.

return to Germany in 1907, his letters to Hasegawa make it clear that his services as a translator of German letters or texts were always available.

Florenz was especially interested in Japanese poetry and may have suggested to Hasegawa the idea of a book of poems in German. It is also possible that Florenz connected Hasegawa with the Leipzig bookseller C. F. Amelang, who contracted to purchase the first edition of this volume, which was scheduled for production in 1894. The text was in Hasegawa's possession by early 1894, and appropriate illustrations were approved by Florenz that spring. *Dichtergrüsse aus dem Osten* was published in August of that year.

The 1894 edition of *Dichtergrüsse* was almost certainly produced for Amelang, as was a companion volume entitled *Weissaster* released in the autumn of 1895. Amelang was successful enough with these two books to persuade Hasegawa to add them to his own listings in 1896 and 1897. Florenz composed a preface dated January 1896 for the Hasegawa edition of *Dichtergrüsse*. On 7 August 1896, Florenz wrote to Hasegawa that he would soon deliver text and sketches for another publication. In November 1896, Hasegawa issued a small book of poems entitled *Bunte Blatter: Japanischer Poesie,* and by the end of 1897, *Weissaster* was also a standard Hasegawa item.

It is extremely difficult to determine the precise timing of these three books, since the Japanese colophons do not always match the information printed in subsequent English translations. For example, the colophon for *Weissaster,* in both its German and English editions, identifies the production date as December 1897, but the preface to the English edition states that publication of the German edition occurred in the fall of 1895. Colophons for *Dichtergrüsse* indicate a publication date of August 1894, even though the preface is dated January 1896. To further confuse this situation, the two English translations prepared by Arthur Lloyd seem to have been published in October 1896 and in December 1897.

Florenz closely collaborated with Hasegawa for many years. He produced new text for all of the German titles in the fairy tale series. He also produced text in both French and German for a book about Japanese theatre that Hasegawa wanted to exhibit in Paris at the Universal Exposition of 1900. The French edition was ready in time for the opening, but the German edition was not published until September of that year.

There is a large amount of correspondence between Amelang and Hasegawa, and it is obvious that *Dichtergrüsse* and *Weissaster* enjoyed enormous success

in Germany. The Amelang name is imprinted on so many copies of these two books that it is difficult to separate editions printed strictly for them from editions that were printed for distribution through other avenues.

ADOLPH GROTH

Adolph Groth arrived in Tokyo in 1884 under a two-year contract to serve as professor of German literature at Tokyo Imperial University. He resided at Kaga Yashiki on the university campus in the Hongo section of Tokyo, where he would have socialized with other university faculty, including Ernest Fenollosa, who also lived in this same complex.

Groth was probably introduced to Hasegawa by Basil Hall Chamberlain. He provided Hasegawa with German text for at least two titles in the fairy tale series, both of which were copyrighted on 17 August 1885. These were the only two titles offered in German during the initial period of Hasegawa's publishing business, and they were produced primarily with a view to helping Japanese readers learn German.

Groth departed from Japan in 1886 after his contract expired. However, he may well have remained in contact with Hasegawa, and it seems likely that he provided the Dutch text for one of his German titles, which was printed in 1892 under an arrangement with a Utrecht bookseller.

LAFCADIO HEARN

Lafcadio Hearn was born on an island off the coast of Greece on 27 June 1850. His father was an officer in the British army, and his mother was a local Greek woman. He was raised by his father's family in Dublin and educated in England. In 1869, he moved to Cincinnati, where he made a name for himself as a journalist. He lived for some time in New Orleans and in the French West Indies. In 1890, he accepted an assignment in Japan for *Harper's Magazine*, and, accompanied by the illustrator Charles Dater Weldon, landed in Yokohama on 4 April.

Soon after arriving in Yokohama, Hearn canceled his contract with *Harper's*, and, with the assistance of Basil Hall Chamberlain, was able to find a teaching job within the Japanese educational system. He arrived in Matsue on the west coast of Japan on 30 August 1890. There he married Setsuko (Setsu) Koizumi, a member of a Japanese samurai family.

On 26 October 1891, the Hearns left Matsue in connection with another teaching position in Kumamoto, located on the island of Kyushu. In October 1894, he moved to Kobe to resume work as a journalist, and finally moved to Tokyo on 27 August 1896, where he had been appointed to teach English at Tokyo Imperial University. He declined to live on campus, where most foreign teachers lived, and instead rented a house in Ushigome, one hour by jinrikisha from the university.

He remained in Tokyo until his death on 26 September 1904. His years there were extremely productive and are well documented elsewhere. It is Hearn's association with Hasegawa that is of interest here.

On the very day that Hearn arrived in Tokyo, he wrote to Basil Hall Chamberlain, thus establishing contact with one of Hasegawa's most influential mentors. Chamberlain not only helped Hearn to locate a job in Matsue, but, in July 1891, introduced him to Karl Florenz, with whom he collaborated in gathering information for Chamberlain's revisions to Murray's handbooks.

Hearn's friendship with Chamberlain and Florenz was certainly one logical link to Hasegawa. However, Hearn had a strong interest in the folklore of various cultures, and thus would have been immediately drawn to the legends of Japan. Since he could not read Japanese, the Hasegawa series would have been an easy way to acquaint himself with a large number of these tales. He purchased titles from this series long before he ever met Hasegawa.

Hearn noted in a letter to Chamberlain dated 9 March 1894 that he had read *Matsuyama Mirror* "about fifteen times," and in the same letter made reference to *Urashima*.[9] While Hearn viewed the Hasegawa series as invaluable in his study of Japa-

nese folklore, he also recognized that these books were an excellent way for Japanese people to learn English. In a letter dated 2 June 1894 to Sentaro Nishida, his friend and former teaching colleague in Matsue, Hearn wrote, "By the way your little boy must be soon beginning to study English, so I am sending a package of the Japanese Fairy Tales for him."[10]

On 25 May 1894, Hearn informed Chamberlain that he had collected "a number of tales splendidly adapted to weird illustrations." He wondered whether there was any money to be made in "getting up a new Japanese Fairy Tale Series." He had been impressed with Kate James's understanding of the subject matter and the charm that Hasegawa's Japanese artists brought to the presentation. Hearn was clearly prepared to create his own series.

Chamberlain's response was not encouraging, but, in further correspondence dated 4 June 1894, Hearn was persistent in suggesting a series of "New Japanese Fairy Tales," which could be sold "by [the] thousands."[11] Hearn outlined a number of prospective titles to Chamberlain at this time, five of which Hasegawa would ultimately choose for publication. Hearn's enthusiasm was so great that Chamberlain decided to visit Hasegawa, telling him that he had a "friend in the country who could write several good ones." Hasegawa offered a flat fee of twenty dollars per story and asked to be introduced to Chamberlain's friend.

Chamberlain told Hearn that Hasegawa was an amicable individual, but cautioned him with regard to his method of operation: "he is not omnivorous . . . only a single tale at a time is his view of things, each taking long to illustrate, and various other circumstances, as I know from experience, causing delay. The illustrations have generally been evolved gradually between him, the artist, and the writer."[12] Chamberlain felt that Hasegawa would only want one story delivered every few months, and he further cautioned Hearn that Hasegawa would be very firm in holding to his price of twenty dollars per story.

On Monday, 16 July 1894, Hearn stopped at Hasegawa's house, which was also his office, at 10 Hiyoshi-cho. Hearn had brought two stories with him and was surprised to find that Hasegawa was "extremely anxious to get more."[13] Hasegawa paid Hearn twenty dollars for one of the two stories delivered, and within a month he had paid Hearn the same amount for the other story.

When Hearn returned to his home in Kumamoto, he found not only the check for the second story, but a copy of Hasegawa's most current publication, *A Day with Mitsu.* Hearn felt compelled to compliment Hasegawa on the illustrations, but advised him that the text was "not always in good taste."[14] Hearn sensed a "missionary influence" in the text and felt that some parts could be construed as disrespectful to Japanese religious traditions.

It soon became apparent that Hasegawa's motivations were vastly different from Hearn's. While he had promptly paid Hearn for the two unsolicited stories and given him the impression that he was eager to receive more, Hasegawa was primarily interested in utilizing Hearn's international reputation to expand his appeal to Western audiences.

Towards this end, Hasegawa requested that Hearn supply text for a new book tentatively entitled *Illustrated Book of Japanese Customs and Manners.* Hearn agreed to supply captions for the illustrations, but only if they portrayed Japan in an attractive and accurate manner.

Hearn believed that Hasegawa was vigorously pushing ahead with his two fairy tales. On 14 October 1894, he advised Hasegawa of his new address in Kobe, so that proof sheets could reach him promptly. The proofs promised for October did not arrive that month, nor did they appear in November. In the meantime, Hearn had sent Hasegawa a third story free of charge as evidence of his commitment to the project on which he thought he and Hasegawa had agreed.

Hasegawa now seemed reluctant to proceed, raising the issue of the authenticity of Hearn's text. Hearn maintained that each story had been related to him by a Japanese person, and while similarities to Western folktales could be discerned, Hearn was confident that his particular tales had never before been read in "any European tongue."[15] Hasegawa

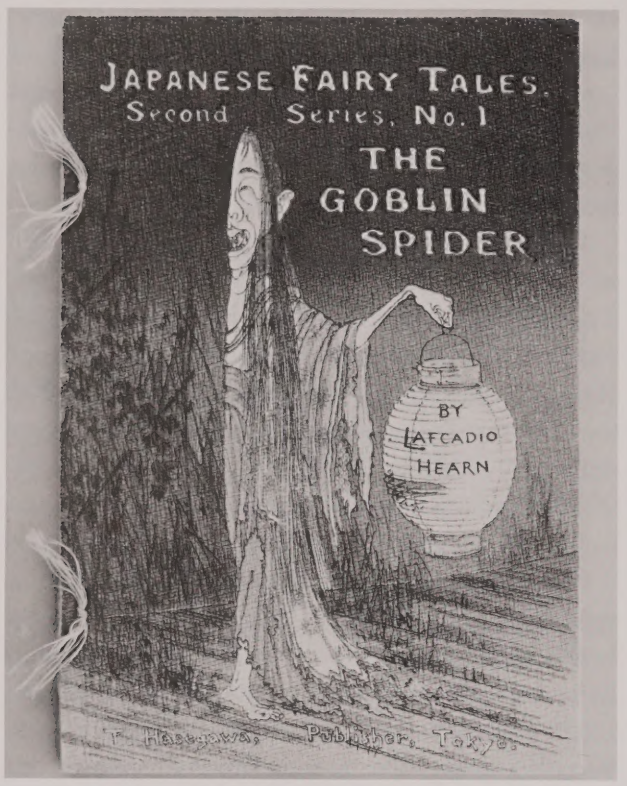


Figure 23. Cover of *The Goblin Spider* by Lafcadio Hearn (Tokyo: T. Hasegawa, 1899). Photograph by Michael Powell.

Figure 24. Cover of *Chin Chin Kobakama* translated by Lafcadio Hearn (Tokyo: T. Hasegawa, 1903). Photograph by Michael Powell.

then suggested that Hearn rewrite the first six tales in the existing series, a plan that Hearn ultimately rejected.

By the end of 1894, Hasegawa realized that Hearn would not be cooperative in the projects that interested Hasegawa, and correspondence between them seems to have ceased. Hearn would certainly have remained in contact with other members of Hasegawa's circle, however, especially after he moved from Kobe to Tokyo.

Sometime in the spring of 1898, Hasegawa decided to publish one of the Hearn manuscripts that had been given to him in July 1894. Hearn's original title *The Artist of Cats* was changed to *The Boy Who Drew Cats*. Final illustration proofs were seen by Hearn early in June 1898, and Hearn gave his complete approval. In August of that year, this tale was published in a plain-paper version as volume number twenty-three in the Japanese Fairy Tale Series, and not as volume one of the new series that Hearn had originally envisioned.

When Hearn returned the final proof to Hasegawa on 9 June 1898, he wrote that he did not "have the slightest belief that you will publish the thing within another ten years." When he received his twelve complimentary copies on 27 September 1898, he predicted that sales would be "immense."[16] However, he was quick to point out to Hasegawa that he really wanted a crepe-paper version in a typeface that would still be clear even after shrinking.

By December 1898, Hearn and Hasegawa were finally wrestling with the issue of producing an entirely new series. Hasegawa wanted to call this series Japanese Fairy Tale Second Series, but Hearn rejected this as grammatically incorrect. Hearn then proposed two alternative titles: Second Japanese Fairy-Tale Series or Japanese Fairy-Tales: Second Series. Hasegawa chose the latter and immediately

began production of *The Goblin Spider*, the first title in the new series, published on 10 July 1899.

Hasegawa had obviously planned to push ahead with other Hearn tales in 1899, since at the end of 1898 there is correspondence with Hearn about proofreading *Chin Chin Kobakama* and reviewing the illustrations for *The Old Lady Who Lost Her Dumpling*. Hearn did not like the illustrations and told Hasegawa that he would not cooperate further unless he could be assured that his tales would be "prettily illustrated."[17] Hasegawa proceeded with these two titles, but numbered them as volumes twenty-four and twenty-five in the original Japanese Fairy Tale Series. He completed his second series with two more titles from Kate James. By the time Hearn died on 26 September 1904, Hasegawa had published four of his tales. A fifth was released at the end of 1922, under the title *The Fountain of Youth*.

DR. JAMES CURTIS HEPBURN

James Curtis Hepburn and his wife arrived in Yokohama on 18 October 1859. He was sent by the Presbyterian church and was one of the earliest missionaries to settle in Japan after it was officially opened to foreigners on 1 July 1859. The Hepburns lived in a Japanese temple for three years prior to building their own Western-style home in Yokohama. From his home, Hepburn conducted missionary activities, which included providing basic medical care, as well as instruction in English and Western studies.

Hepburn soon learned Japanese and was especially interested in folktales and popular novels since they were written in the vernacular that was essential to communicating with ordinary people. His wife was a pioneer in educating Japanese women, and the school that she founded was later known as the Ferris Seminary. Hepburn's home in Yokohama was a center for Westerners who came to Japan.

Hepburn was a renowned scholar. He compiled the first Japanese-English dictionary, published in 1867, but his primary interest was translating the Bible into Japanese. By 1872, he had completed a partial translation of the New Testament and began work on the Old Testament ten years later. The entire project was completed in 1887. That same year, the Hepburns moved to Tokyo where he became president of Meiji Gakuin University, a post he held until his departure from Japan in October 1892.

Within the Presbyterian missionary community, Hepburn worked particularly closely with David Thompson and Edward Rothesay Miller. These three men were leaders in the movement to unite the various Presbyterian missions in Japan, an objective that was achieved in 1877 with the formation of the United Church of Japan. Miller and Hepburn developed a Japanese translation of the form of government for this unified church.

Hasegawa's network of contacts among the Presbyterian missionary community would have automatically put him into contact with Hepburn. Hepburn supplied Hasegawa with only one manuscript, which was published in June 1886 under the title *The Old Man & the Devils*. It is remarkable that Hepburn found time for this work, since he was in the process of completing work on the Bible translation and was also organizing a third edition of his immensely popular dictionary.

Hepburn was a commanding presence in the intellectual life of Meiji Japan, and Hasegawa was certainly fortunate to have him as a contributor. It is also likely that Hepburn's publishing connections in both China and Japan would have been extremely useful to Hasegawa.

MRS. THOMAS H. (KATE) JAMES

Kate James was the daughter of a Scottish Episcopalian clergyman, and brought up in the austere lifestyle common to the Scottish clergy. Kate was sent to Constantinople as a governess and there met Sub-Lieutenant Thomas H. James of the British navy. She later married him and accompanied him to Japan.

In 1876, James signed on for a three-year appointment at the Tsukiji Naval Academy. Such appointments were normally renewed for either one or two additional terms. James was specifically hired to help train Japanese merchant marine officers in engineering and navigation. This connection to the merchant

marine was fortuitous, for when the Japanese decided to organize the NYK Steamship Lines in 1885, James was appointed as naval superintendent.

By 1890, a newly prosperous James moved his family to Akasaka, the same section of Tokyo to which Basil Hall Chamberlain would move a few years later. In a letter to Lafcadio Hearn dated 15 March 1894, Chamberlain describes Kate James as one of his oldest friends in Japan, suggesting a friendship that went back to the mid-1870s when James and Chamberlain were both teaching at the naval academy in Tsukiji.

As a result of the friendship between Chamberlain and the James family, Lieutenant James was asked to help compile sections of Murray's handbook and Kate James was introduced to Hasegawa. According to Chamberlain, the Jameses had remained childless for the first eleven years of their marriage, and then Kate James gave birth to three daughters in quick succession. To amuse her children, she translated Japanese fairy tales to read to them.

The James family remained in Tokyo until 1895 or 1896, at which time Lieutenant James was assigned by NYK to manage its London office. Kate James had produced her first manuscripts for Hasegawa in 1886, and he continued to publish her works until 1903. She was Hasegawa's most prolific author, producing thirteen separate fairy tale translations. It is both regrettable and surprising that the Hasegawa-Nishinomiya Family Archives contains only one letter from her.

MARY G. KIMURA

In September 1894, Hasegawa published *A Day with Mitsu* by Mary G. Kimura. In size and conception, it seems a sequel to *The Children's Japan*, which was published two years earlier. We know from a letter that Hearn wrote to Hasegawa that Mary Kimura was a missionary; in fact, Hearn felt that the missionary influence spoiled the text of the book.

It is possible that Mary Kimura was an American or English missionary who had married a converted Japanese. There was an important Japanese teacher of Christianity named Kimura to whom Clara Whitney refers in a diary entry dated 31 May 1883 in which she relates that young Japanese men who wished to study for the Christian ministry were sent to Mr. Kimura, near Ueno, to study.[18]

SHOTARO KIMURA

Shotaro Kimura was well known in Tokyo academic circles during the late Meiji period as a translator of ancient Japanese poetry and literature. He was a friend of Basil Hall Chamberlain and served as secretary of the British Society of Japan headquartered in Tokyo.

Chamberlain perhaps introduced Kimura to Charlotte Peake, and these two in turn to Hasegawa. It is possible that all three might have met in person during Peake's honeymoon visit to Japan in 1897 or 1898. It is certain that their venture involved extensive correspondence, out of which emerged a series of three volumes that are more fully described in the section dealing with Charlotte Peake.

ALICIA HELEN NEVA BEWICKE LITTLE

Alicia Bewicke was born into an aristocratic English family and raised at the family estate in Leicestershire. She married Archibald Little in 1886 and arrived with him in Shanghai in May 1887. They first traveled through the Yangtze gorges together, and, within a few years, she was accompanying Little in arduous travel to other remote places. She had a passion for adventure and no fear of hardship. She was a talented photographer who maintained a worldwide network of literary contacts that enabled her to promote their writings. She was also an accomplished speaker and a dedicated crusader for various philanthropic causes. She left China in 1907 when Little became seriously ill, but carried on from England with their work.

Archibald Little gave his wife full credit for inspiring him to publish *Through the Yang-tse Gorges* in 1888, thus launching his literary career. While the initial contact with Hasegawa was through Archibald Lit-

tle, the development of a real business relationship with Hasegawa was clearly the work of Alicia Little. While Hasegawa was working on the publication of *The Rat's Plaint,* he was sent a translation by Alicia Little of another Chinese fairy tale entitled *The Fairy Foxes.* The resulting book contained forty-three pages, of which thirty-nine were straight text. There were three full-page illustrations, probably done by Kason Suzuki, and one page combining text and illustration. Its final form is much closer in concept to *The Dragons at the Gate,* even though it was published on crepe paper, as was *The Rat's Plaint.* Alicia Little was listed as the author of *The Fairy Foxes,* although in some early Hasegawa brochures, Archibald Little is cited as the author.

In the summer of 1894, Alicia Little traveled from Chungking to Japan, where she had planned a series of meetings with her various literary contacts, including Basil Hall Chamberlain. She stopped first at Kobe and then traveled by steamer to Yokohama. Coincidentally, this was the same boat that was carrying Lafcadio Hearn to his meeting with Hasegawa. In Yokohama, she met with Kelly and Walsh, before proceeding on to Miyanoshita to visit with Chamberlain. He described her as "a clever woman and interesting to converse with," although he noted that "in China, people dislike her for her strong-mindedness." He recognized that "she and her husband have devoted their life to opening up Western China."[19]

In August of 1894, Alicia Little traveled to Nikko for some sightseeing. Along the way, she stopped in Tokyo and visited Hasegawa. He was working on new editions of both *The Rat's Plaint* and *The Fairy Foxes.* A new publishing arrangement needed to be discussed since Hasegawa was underwriting the publication (possibly in partnership with Kelly and Walsh) and would have to pay the Littles a royalty on each book sold. When Hasegawa prepared a new catalogue for 1896, both titles were listed with Archibald Little identified as the author.

Alicia Little made another important contact during her visit to Tokyo in August 1894. Kelly and Walsh introduced her to K. Ogawa, an important publisher of attractive, photographically illustrated books about Meiji Japan. His office was quite close to that of Hasegawa in Hiyoshi-cho. Alicia Little contracted with Ogawa to produce an edition of five hundred copies of a book she had written about her experiences in China that would be illustrated with some of her own photographs. The book was entitled *My Diary in a Chinese Farm.*

Hasegawa's handsome production of *The Rat's Plaint,* which combined a charming story with numerous wonderful illustrations, made this book an important contribution to his publication list. The second edition of 1894 was successful enough to warrant yet another edition, printed after he had moved to Yotsuya in 1902. In this edition, Little's 1891 preface is retained, but his name was dropped from the title page.

In fact, communication between Hasegawa and Alicia Little had ceased by this time, as had the payment of royalties. She was not aware that Hasegawa was continuing to sell both books, and she had arranged distribution in England for *The Fairy Foxes* and *My Diary in a Chinese Farm* with the London firm of Gay and Bird, apparently supplying books from her own inventory that was held by Kelly and Walsh in Shanghai. When she returned to England in 1904, she learned that *The Fairy Foxes* and *The Rat's Plaint* were available from Hasegawa's distributor Simpkin, Marshall & Company. This prompted her to ask Hasegawa for an accounting.

It is impossible to unravel the complicated dealings between Alicia Little and Hasegawa. An advertisement in a 1904 guide to Peking, which Alicia Little wrote for the Tientsin Press, promotes both *The Rat's Plaint* and *The Fairy Foxes* as publications of Kelly and Walsh with no mention of Hasegawa. It is likely that these copies were ones printed for Kelly and Walsh and paid for by the Littles. Kelly and Walsh probably felt completely free to arrange distribution of these titles anywhere in the world, which thus would have put them into direct competition with Hasegawa's distributors. The dispute with Hasegawa in 1905 over distribution rights and royalty payments effectively ended their association,

and all Little titles were dropped from his line as the Meiji period came to a close.

ARCHIBALD JOHN LITTLE

Archibald John Little was born in London on 18 April 1838 and died in Falmouth on 5 November 1908. His father was a senior physician at a London hospital. Little embarked on a life of adventure when, at the age of twenty-one, he went to China as a teataster for a German firm. Within a few years, Little had opened his own business in China, and, by 1864, had expanded this to include his brother. Their office was in Shanghai.

Little was an aggressive entrepreneur with a special interest in opening western China to trade. He became a pioneer explorer of the Yangtze River valley in his efforts to push his trading activities further into the interior of China. He was one of the early Western merchants to develop a base at Yichang, 950 miles west of Shanghai, even before it was officially opened as a treaty port in 1887. By 1887, Little had pushed further west to Chungking, also well in advance of its official designation as a treaty port in 1890.

Educated at St. Paul's in London and at a Berlin university, Little was a literate and articulate observer of the uncharted regions of China to which his merchant activities gave him access. He began to write about these experiences in the 1880s and published in 1888 his first travel book, *Through the Yang-tse Gorges.* This book launched him on a career as a writer and explorer.

Little had become fluent in Chinese during his many years of residence there. He had developed a special interest in Chinese folklore that led him to purchase a copy of an ancient Chinese nursery rhyme at a bookstall in Yichang. Little decided to translate this into English. He first prepared a literal translation, and then produced a more polished version that he took to Kelly and Walsh in Shanghai. This in turn led to his introduction to Hasegawa.

Little's interest in folklore suggests that he might have had prior exposure to the Japanese Fairy Tale Series and perhaps would have considered Hasegawa a specialist in the publication of such tales. His manuscript was probably submitted to Hasegawa in 1890 by Kelly and Walsh; by April 1891, work on the book had proceeded to the point where it was appropriate for Little to write a preface. The book, *The Rat's Plaint,* was printed in a crepe-paper format on 28 November 1891, and publishing authorization was granted on 1 December. Little financed this book, and thus would have carefully supervised the illustrations, which would have been sent from Tokyo to Shanghai for his approval. This accounts for the lengthy delay from the date of his preface to the actual date of publication.

Within a year, Little had arranged with Hasegawa for the publication of another book of children's stories, *The Dragons at the Gate,* a conventional book with no illustrations other than those on the covers. This was published on plain paper at the end of November 1892. But his interest in such projects had now been superseded by his great passion for exploration of western China. The balance of his life was consumed with this quest and with writing various books about his travels in China. He is still renowned in China for his early efforts to develop steamship service on the upper Yangtze. He built steamships at his own expense that ushered in winter service from Hankow to Yichang in 1884, and was the first to ascend the rapids of the Yangtze in a steamship (in February 1898). He also operated the first passenger service to Chungking, which was inaugurated on 20 June 1900.

In 1886, Little married Alicia Helen Neva Bewicke. She was his companion and photographer on his travels. She encouraged his literary efforts and was his business manager, handling the majority of his transactions with both Hasegawa and Kelly and Walsh.

ARTHUR LLOYD

Arthur Lloyd was born on 10 April 1852 in Simla, India, where his father, Major Frederick Lloyd, was serving with the Bengal Native Infantry. He was educated in England, graduating from Cambridge

University before entering the ministry in 1875. He returned to Cambridge in 1877 to serve as dean of Peterhouse College for several years, but returned to the church serving as either rector or vicar in several locations. Lloyd traveled to Japan in 1884 as a missionary.

Lloyd was accompanied to Japan by his first wife, Maria, whom he had married in 1877. For three years, they lived in the Azabu section of Tokyo at the headquarters of the Society for the Propagation of the Gospel, while Lloyd established himself as a teacher of English at Keio University and the naval academy in Tsukiji. Lloyd joined the Asiatic Society of Japan and was an active participant in their meetings. Lloyd was especially well liked by Fukuzawa, the founder of Keio University, who built a house for the Lloyds on the Mita campus of the university in 1887. Lloyd then built a simple wooden mission church close to the university for his Keio pupils and local residents.

Lloyd resigned from Keio in 1890, due to Maria's ill health, and accepted a position as professor of classics at Trinity College in Toronto. He hoped that a change of climate would restore her health, but she died there. After a few years in Toronto, Lloyd remarried and decided to return to Keio University with his second wife, Mary, in 1893. He was named professor of English at Keio University and again appointed instructor of English at the naval college.

Lloyd remained in Tokyo for the rest of his life, referring to it as "my adopted home."[20] Lloyd died in Tokyo on 27 October 1911. His wife, Mary, had died earlier in that same year. He left behind an enormous legacy of published material, ranging from impressive scholarly books about Japanese Buddhism to an English translation of the popular Japanese novel *The Gold Demon.* His works also included a biography of Admiral Togo, the hero of the Russo-Japanese War.

Like so many of his teaching and missionary colleagues in Tokyo, Lloyd developed an interest in Japanese literature. His first publication was an English translation of a Japanese poem entitled *Kenshin's Vision,* published by Maruzen in 1893. By 1895, Lloyd was working with Hasegawa and Karl Florenz to prepare English translations of both *Dichtergrüsse* and *Weissaster.* Lloyd was capable of working with both Florenz's German text and the original Japanese.

Lloyd prepared only two books for Hasegawa: *Poetical Greetings from the Far East,* published in 1896, and *White Aster,* published in 1897. These books were very popular titles and remained in Hasegawa's catalogue well into the Taisho period.

Many Tokyo publishers made use of Lloyd's skills as a translator. At the time of the Russo-Japanese War, the publisher Kinkodo produced a handsome edition of patriotic poems written by Emperor Meiji and members of his family, which Lloyd translated into English under the title *Imperial Songs.* Also in 1905, the Tokyo publisher Yurakusha published *The Gold Demon,* Lloyd's translation of a popular Japanese novel written by Koyo Ozaki that presented an unfavorable picture of the materialistic merchant community in Meiji Japan.

Lloyd was encouraged by his friend Basil Hall Chamberlain to prepare a book outlining his personal experiences in Japan, and in 1909 this book was published in London under the title *Everyday Japan.* Photographs for this book were prepared by Thomas B. Blow, the same man who had served as the liaison between Osman Edwards and Hasegawa. Edwards and Lloyd had established a friendship during the six months that Edwards had spent in Japan in 1898. Lloyd's last book, *The Creed of Half Japan,* was published in 1911. His friend Osman Edwards reviewed the book in November of that year in the London press.

EDWARD ROTHESAY MILLER

Edward Rothesay Miller was born in Philadelphia on 29 October 1843 and was educated at the College of New Jersey and the Princeton Christian School. He was ordained as a Presbyterian missionary in April 1872 and left at once for an assignment in Japan. He arrived in Yokohama on 21 June 1872.

Miller, along with James Hepburn and Christopher Carrothers, participated in an important three-

day conference of Presbyterian missionaries in Yokohama in September 1872. As a result of this meeting, Miller became one of the leaders of the missionary community.

In 1875, Miller married Mary E. Kidder (1843–1910), the first woman missionary to arrive in Japan. She accompanied Reverend S. R. Brown to Niigata in 1869 and moved to Yokohama in the summer of 1870 to teach at Dr. Hepburn's dispensary. In 1872, she helped found a girls' school. This school was renamed in 1875 as the Isaac Ferris Seminary, in honor of the man who was the first head of the American Reformed Church foreign mission board.

Miller and his wife spoke fluent Japanese and traveled extensively throughout Japan. They are credited with making valuable contributions to the educational system of Japan. Miller was a close friend of David Murray, who had come from Rutgers University to organize the public education system for the Meiji government.

In 1877, Miller and his wife started a children's publication entitled *Glad Tidings*. Mary Kidder Miller was the editor, and from the outset, illustrations were intended to be an important component of the journal. Thus, long before Hasegawa began to publish his fairy tale series, the Millers were experimenting with combining simple text and attractive illustrations in order to teach Japanese children about the Western world in general and about Christianity in particular.

In 1884, the Millers were living in Shikoku, but moved back to Tokyo in 1885, where they resided at 29 Shin Minato-cho, quite close to David Thompson. It is quite probable that Miller was introduced to Hasegawa by David Thompson.

Miller was an active member of the Asiatic Society of Japan and managed to attend most of their meetings even when he was living in places remote from Tokyo. His connection to this society brought him into contact with a number of the prominent men and women who were writing for Hasegawa. Miller remained in Tsukiji until early in 1888, when he was assigned to Morioka.

Miller's translation of *Princess Splendor* was published by Hasegawa in May 1889, and it is probable that the manuscript was in Hasegawa's hands prior to Miller's departure for Morioka. It marked the first Hasegawa publication of such length and was a popular title in Hasegawa's product line. It was revised in 1895, at which time a second edition was issued.

Miller lent his travel expertise to Basil Hall Chamberlain's effort to bring out his own edition of Murray's handbook. When the third edition came out in 1891, Miller was among those thanked for his assistance. Miller probably helped to prepare the section on Morioka, especially the detailed description of climbing Ganju-san, a mountain of sixty-eight hundred feet that could only be reached from Morioka.

Miller's importance to the missionary community was commemorated by the dedication of Miller Hall at Meiji Gakuin University on the thirtieth anniversary of his arrival in Japan. His wife died in Japan in 1910 and was buried at Aoyama Cemetery in Tokyo. After her death, Miller left Japan, passing away on 15 August 1915 in Rhode Island.

EMILY S. PATTON

Emily Patton and her daughter arrived in Yokohama in 1889, probably from Australia. They are listed in the Japan directory for 1890, 1891, and 1892 at 63B The Bluff. In 1893, Patton could be contacted through Kelly and Walsh, and by the next year was listed at 47A The Bluff.

Patton continued to live in Yokohama, while working in Tokyo as an instructor at the School of Music in Ueno. By 1900, she had become the proprietor of the Yokohama School of Music and Academy of Dancing, located at her home address of 142A The Bluff.

Patton came from England, but had lived in Australia prior to taking up residency in Japan. Clues to her personal life appear in a book she wrote in 1905 entitled *Japanese Types Sketched with a Brush and Pen,* which was produced by Kelly and Walsh. At the time of publication, Patton noted that she had been living in Japan for sixteen years.

On 7 July 1896, Hasegawa published *Japanese Topsyturvydom,* which Patton had begun writing in 1895. The book ridicules Western misconceptions about

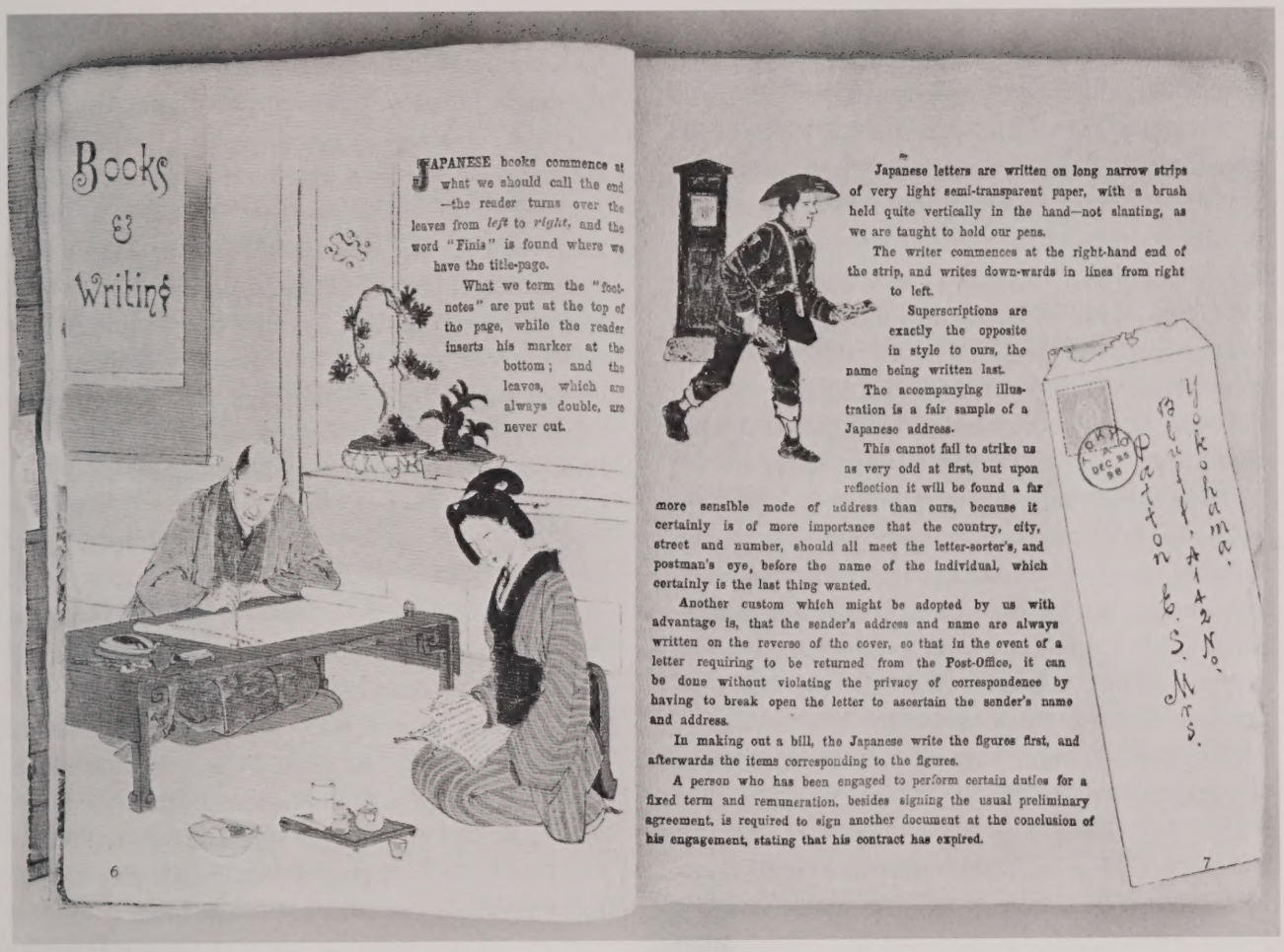

Books & Writing
JAPANESE books commence at what we should call the end—the reader turns over the leaves from *left* to *right*, and the word "Finis" is found where we have the title-page.
What we term the "foot-notes" are put at the top of the page, while the reader inserts his marker at the bottom; and the leaves, which are always double, are never cut.
6
Japanese letters are written on long narrow strips of very light semi-transparent paper, with a brush held quite vertically in the hand—not slanting, as we are taught to hold our pens.
The writer commences at the right-hand end of the strip, and writes down-wards in lines from right to left.
Superscriptions are exactly the opposite in style to ours, the name being written last.
The accompanying illustration is a fair sample of a Japanese address.
This cannot fail to strike us as very odd at first, but upon reflection it will be found a far more sensible mode of address than ours, because it certainly is of more importance that the country, city, street and number, should all meet the letter-sorter's, and postman's eye, before the name of the individual, which certainly is the last thing wanted.
Another custom which might be adopted by us with advantage is, that the sender's address and name are always written on the reverse of the cover, so that in the event of a letter requiring to be returned from the Post-Office, it can be done without violating the privacy of correspondence by having to break open the letter to ascertain the sender's name and address.
In making out a bill, the Japanese write the figures first, and afterwards the items corresponding to the figures.
A person who has been engaged to perform certain duties for a fixed term and remuneration, besides signing the usual preliminary agreement, is required to sign another document at the conclusion of his engagement, stating that his contract has expired.
7

Figure 25. Pages 6 and 7 from *Japanese Topsyturvydom* by Emily S. Patton (Tokyo: T. Hasegawa, 1896). Photograph by Michael Powell.

Japan. Patton encourages readers to free themselves of their "narrow-minded prejudice" and not impose Western points of view on "the habits, manners, and customs of these people."[21]

The Hasegawa-Nishinomiya Family Archives contain a fragment of a letter from Patton to Hasegawa, presumably written in 1895, in which she indicates that she prefers using smaller type than that used in Smith's book, since it would enable her to include more text and still remain within whatever budget she and Hasegawa had agreed upon. She advises Hasegawa that even with smaller type, she might have to "condense my descriptions" in order to remain within budget. Hasegawa had issued a revised second edition of Smith's book *The Children's Japan* in August 1895, and it can be reasonably assumed that Hasegawa was engaging in at least preparatory work on Patton's book in the summer or fall of 1895. Whether her concern about the budget is indicative of some financial contribution on her part is not known. Her letter concludes with assurances to Hasegawa that certain quotations she was intending to use from *Things Japanese* written by Basil Hall Chamberlain had been cleared by her with Chamberlain, who hoped that "my Japanese Topsyturvydom in its crepe dress would be a great success."[22]

Patton's book was aimed at an adult audience, and it was probably appropriate that she chose smaller type in order to include more text. In one section dealing with Japanese boats, Hasegawa used an even smaller typeface, in order to fit all of the text onto two pages and still permit a very handsome illustration.

CHARLOTTE M. A. PEAKE

In 1897, Charlotte Mary Augusta Bayliff, daughter of a captain in the British army, married Harold John Edward Peake, an eminent British archaeologist. They spent their honeymoon traveling around the world, stopping first at her brother's ranch in British Columbia, and then proceeding on to Japan and China. While in Japan, they interacted with the Western intellectuals in Tokyo, including Basil Hall Chamberlain. They returned to England in 1899 and established themselves at Westbrook House, in the village of Boxford, near Newbury, Berkshire.

Peake, like so many Westerners who spent time in Japan, was fascinated by traditional Japanese poetry. She may have been introduced to this by Chamberlain, who was among the earliest Westerners to publish English translations from traditional Japanese sources such as *Kokinshiu.* Since she did not read Japanese, Peake required the assistance of an expert translator. She found such a person in Shotaro Kimura, secretary of the British Society of Japan in Tokyo.

The collaboration of Kimura and Peake produced one of Hasegawa's most attractive and enduring publications: a three-volume set entitled *Sword and Blossom Poems.* The three volumes were published between November 1907 and October 1910. Kimura prepared the translations, and Peake rendered them into English. Text and illustrations had to be sent back and forth from Tokyo to England, resulting in a long production schedule. Hasegawa's design was very elegant, and as many as four artists were employed. The script and illustrations were both produced by wood-block printing in the shop of Tokujiro Kaneko and printed on expensive hosho paper. The volumes were bound with special padded covers, and, when all three volumes were in print, they were offered in a case with ivory clasps as a set.

It is likely that this project was initiated in 1905, the year of Japan's victory over Russia. Japan is depicted as a nation of people with a special spirit—tenacious in war, devoted to duty, and yet delighted by the beauties of nature. These volumes were especially popular in England, which was tied to Japan by a political alliance, and which was to be host to the Anglo-Japanese Exhibition of 1910 in London.

Peake remained in contact with Hasegawa and produced on her own a volume of poems entitled *Scattered Blossoms, Japanese Poems.* This was issued as a calendar for the year 1916. Peake had some royalty arrangement with Hasegawa, and she was very aggressive in seeking maximum distribution in England for her work. Since she and her husband had no children, in 1927 she assigned the copyrights and royalties to all her books to her sister. Charlotte Peake died on 20 July 1934. Her husband lived until 1946.

MRS. W. H. SMITH

W. Harding Smith is first listed in the Japan directory for 1887. He was employed by the Chartered Bank of India, Australia, & China. He lived in Yokohama until 1888. In 1889 and 1890, he was listed as residing in Nagoya. Mrs. Smith, whose given name is unknown, arrived in Japan in 1890. The Smiths lived in Nagoya in 1890 and part of 1891, when they moved back to Yokohama. Mr. Smith was hired to be the manager of the *Japan Gazette,* a prestigious English-language newspaper started in 1867 by J. R. Black. His wife was appointed "Editress," which is how she was listed in the 1892 and 1893 editions of the Japan directory. Their office was located in downtown Yokohama, and they resided on The Bluff.

The Smiths must have left Japan in 1893, moving back to London where they lived in Brixton Hill, a suburb of London. W. Harding Smith was one of the early members of the Japan Society of London, in which he was an active participant and prepared scholarly papers about various aspects of life in Japan.

Mrs. Smith produced for Hasegawa *The Children's Japan,* published in August 1892. A second edition with changes in the illustrations was released in August 1895. Mrs. Smith was in Japan during the production of the first edition, but probably had little to do with the second. This title was an important step for Hasegawa in broadening his product range, and

it marked the start of his long collaboration with the artist Shoso Mishima.

DAVID THOMPSON

David Thompson was born in Cadiz, Ohio, on 21 September 1835 and graduated from Franklin College and Wooster University, where he was ordained as a Presbyterian missionary. He departed for Japan on 30 November 1862, traveling by way of South Africa and Shanghai, finally reaching Yokohama on 17 May 1863 after a trip of more than five months.

Thompson remained in Yokohama for more than six years before moving to Tokyo in February 1870 to teach English and biblical studies. Thompson was quite adept at languages and quickly mastered Japanese. During the 1860s, he worked with Hepburn on a Japanese translation of the Gospel of Matthew and on his own translation of the Book of Genesis.

In September 1870, Thompson moved to Wakayama and, in April 1871, sailed from Yokohama with a group of thirty Japanese students from the Wakayama area on a world tour. This would take them through the United States, and then to England, Germany, Holland, and Russia.

By 1873, Thompson was teaching English at Tsukiji Daigaku, in addition to establishing his own church in Tsukiji, which was dedicated on 20 July 1873. At this time, a major conflict developed between various branches of the Presbyterian mission in Japan, creating two groups who fought for control of this movement: the Church of Christ in Japan, headed by Thompson, and the Presbyterian Church, led by Hepburn.

Thompson decided to leave the mission in 1873 and concentrated his attention on preaching at his own church, and in working as an interpreter at the American legation. He was independently wealthy as a result of a substantial family legacy, and was able to establish himself in Tsukiji in a grand style. In 1874, he married Mary Parke, a missionary who had worked with Kate Youngman and Julia Carrothers to found a girls' school that ultimately became known as Joshi Gakuin.

Thompson and his wife had three daughters, all brought up in Japan. They continued to live in Tsukiji and, during the 1880s, resided at 23B Shin Minato-cho, neighbors of the Millers. Thompson was renowned for his powerful sermons. He was also highly successful in converting the Japanese to Christianity. Members of the foreign community also enjoyed hearing Thompson preach.[23]

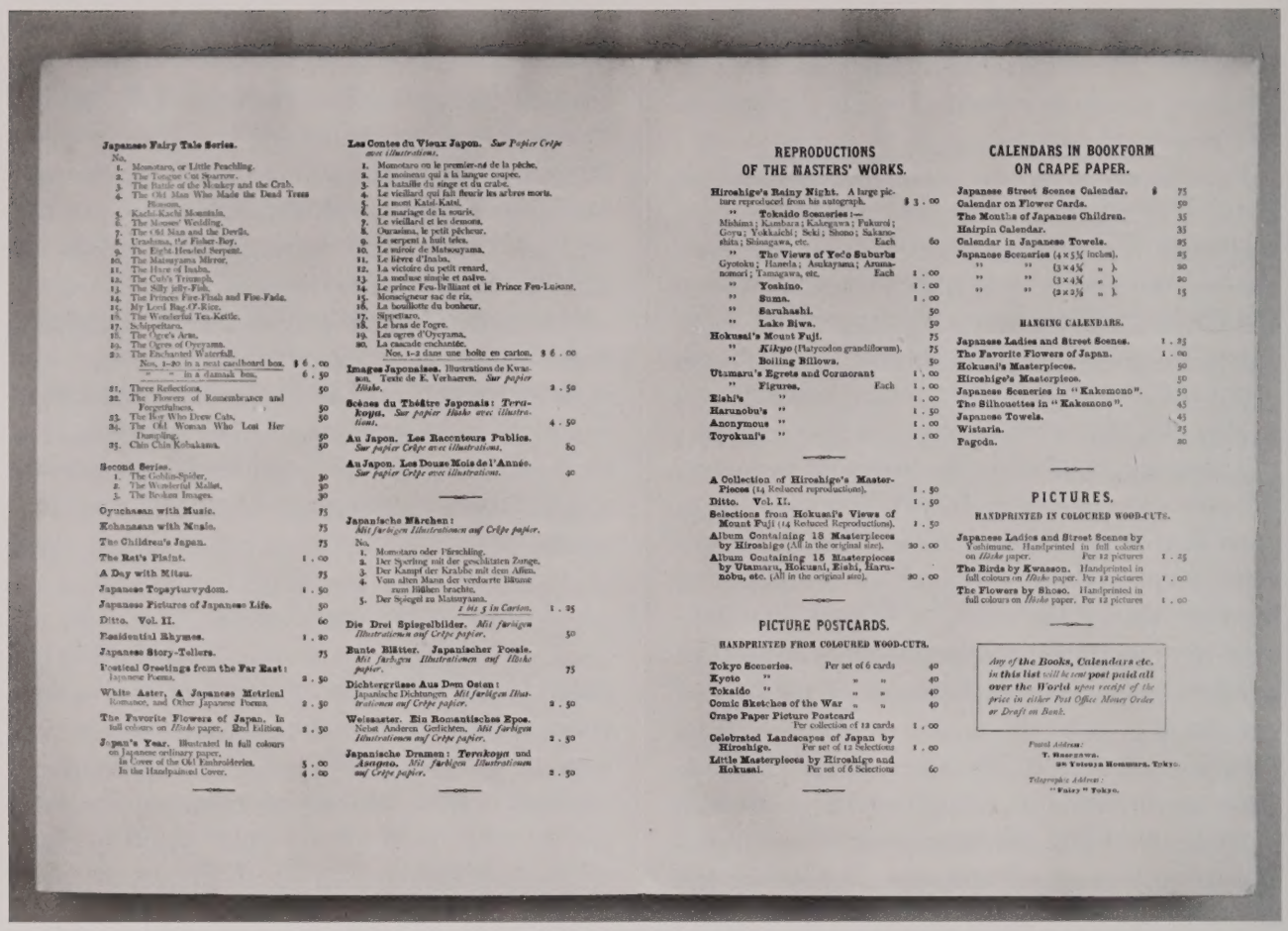
Hasegawa's friendship with David Thompson and other foreign missionaries was certainly crucial in the establishment of his business, but became less important in its latter stages when Hasegawa was more influenced by the Western intellectual community that had gathered around Tokyo Imperial University.

MARY E. UNGER

Albert Unger arrived in Yokohama in 1890 to assist Louis Boehmer in managing his successful nursery business, located on The Bluff. This business was established in 1882, trading under the name L. Boehmer & Company. The firm supplied plants and flowers to the German emperor. Boehmer retired in 1895, selling the business to Unger. Unger may have been married in 1899, since a Mrs. Unger is first listed in the Japan directory for 1900.

During the decade of the 1890s, the business of selling Japanese plants and flowers had grown more competitive, especially with the advent of a cooperative of Japanese growers who traded under the name of the Yokohama Nursery Company. By the end of the decade, they were producing handsome catalogues with full-color illustrations. They also offered hand-colored paintings of popular flowers and chromolithographed prints featuring multiple images of a single flower, such as their popular *Lilies of Japan*. Unger was under pressure to respond to such marketing innovations, and he turned to Hasegawa to help him develop a comparable product using wood-block illustrations that would be combined with text written for Western consumers by his wife.

The Ungers must have contracted for the first edition of *The Favorite Flowers of Japan,* which was pub-



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6. The Mouses' Wedding.
7. The Old Man and the Devils.
8. Urashima, the Fisher-Boy.
9. The Eight-Headed Serpent.
10. The Matsuyama Mirror.
11. The Hare of Inaba.
12. The Crab's Triumph.
13. The Silly jelly-Fish.
14. The Princes Fire-Flash and Fire-Fade.
15. My Lord Bag-O'-Rice.
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5. Le mont Katsi-Katsi.
6. Le mariage de la souris.
7. Le vieillard et les démons.
8. Ourasima, le petit pêcheur.
9. Le serpent à huit têtes.
10. Le miroir de Matsouyama.
11. Le lièvre d'Inaba.
12. La victoire du petit renard.
13. La méduse simple et naïve.
14. Le prince Feu-Brillant et le Prince Feu-Laissant.
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" " (2×2⅝ "). 15

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T. Hasegawa.
20 Yotsuya Honmura, Tokyo.

Telegraphic Address:
"Fairy" Tokyo.

Figure 26. Colophon from *The Favorite Flowers of Japan* (second edition) by Mary E. Unger (Tokyo: T. Hasegawa, 1906) with a list of the publications available from Hasegawa. Photograph by Michael Powell.

lished in December 1901. The concept behind such a book was hardly original. Josiah Conder had published in 1891 a pioneering book entitled *The Flowers of Japan & The Art of Floral Arrangement.* K. Ogawa had published in 1896 a series of handsome, hand-colored, collotyped books under the title *Some Japanese Flowers.* Nevertheless, the Ungers and Hasegawa managed to produce a landmark publication from which numerous other items were developed.

The Favorite Flowers of Japan was one of the few new products produced during the time when Hasegawa's house and business moved to 20 Honzaimoko-cho in Nihonbashi. It also marked the beginning of his lengthy association with the wood-block printer Tokujiro Kaneko, who took over this aspect of the manufacturing process when the business run by Hasegawa's wife's family ceased operations. The Ungers and Hasegawa decided to make use of the numerous illustrations by Mishima to produce a catalogue for his nursery business in 1903. Hasegawa then decided to use the illustrations to produce a hanging calendar (as opposed to a calendar in book form). This he also called *The Favorite Flowers of Japan.*

Hasegawa recycled some of the Mishima illustrations for Julia Carrothers's book *Japan's Year.* This book was published in May 1905, by which time the Ungers had decided to bring out a second edition of their original publication. The process of revising both text and presentation was commenced in the

Figure 27. Illustration of vessels from *Images japonaises* by Emile Verhaeren (Tokyo: T. Hasegawa, 1896). Photograph by Michael Powell.

spring of 1905, and had proceeded to the point in early October 1905 where Hasegawa advised the Ungers that he really needed everything back in his hands at once so that woodblocks could be cut. He offered to send a messenger to Yokohama to collect the revised copy from Unger, with the promise that once blocks were cut he would send it all back to her.

The preparation of the blocks proceeded slowly, and, on 28 December 1905, Unger advised Hasegawa that he was taking his entire family to Europe, departing from Yokohama on 18 January 1906, and thus would delegate one of his trusted employees to be the liaison with Hasegawa. The proof was delivered to the office of L. Boehmer & Company in early February 1906, and Hasegawa was notified that there were errors in pagination. Hasegawa received final approval on 22 February 1906, and the second edition was published in May. The close link between the Boehmer business and the publication of this second edition suggests that the Ungers probably had some financial stake in this book.

By October 1906, the Ungers had returned from Europe, and Unger was himself busy corresponding with Hasegawa. They discussed special calendars for Unger to use as promotional handouts. They also discussed the production of a flyer for Unger's book that could be included in all Boehmer company correspondence. The production of this flyer was sub-

ject to the usual Hasegawa delays, and Unger was forced to write on 7 March 1907 to ask about the progress. There is no record as to whether the flyer was ever produced.

The Favorite Flowers of Japan must have been very successful, since it warranted another print run in June 1911. This, in fact, was a third edition, although it was labeled on the title page as a second edition. This volume contained an advertisement at the end for the Boehmer nursery. The two-page catalogue of Hasegawa products that had been incorporated into the 1906 edition was eliminated in 1911. In general, the content was the same, although several illustrations were changed.

CAPTAIN P. G. VAN SCHERMBEEK

Captain van Schermbeek arrived in Tokyo in 1884 to serve a two-year contract as an engineer under assignment to the army, with responsibility for advising the Japanese government on proper fortification of Tokyo Bay. Historically, the Japanese had relied on Dutch engineers for harbor improvements, and it was typical of the government to import specialists such as van Schermbeek for a two- or three-year period to work on specific assignments.

In March 1886, as van Schermbeek was preparing to leave Japan, Hasegawa published the only Dutch title in his fairy tale series. The actual publication had the title in Japanese on the cover and in Dutch on the title page. The text was, of course, entirely in Dutch. There is no record of further Dutch titles.

EMILE VERHAEREN

Born at Sint-Amands, near Antwerp, Belgium, in 1855, Emile Verhaeren spent his youth on the banks of the Scheldt River in the section of Belgium known as Flanders. At the age of twenty-six, Verhaeren was admitted to the bar in Belgium and served as an apprentice to a lawyer in Brussels. However, his love of his native region and his interest in poetry led him to produce within two years a volume of poems entitled *Les Flamandes* that launched his career as a poet.

Verhaeren wrote in French, and ultimately moved to France, dying in Rouen in 1916. At the time of his work for Hasegawa, Verhaeren was considered a Belgian rather than a French poet. His work was introduced into Japan in 1897 but did not become well known in Japan until 1901, when his poetry was actively promoted by the prominent Japanese poet, critic, and scholar Bin Ueda.

Verhaeren's influence as a poet in Japan was felt during the late Meiji period, and was very important during the Taisho era. The fact that Hasegawa was in contact with Verhaeren prior to his discovery in Japan is testimony to the sophisticated network that Hasegawa had in place among Western scholars.

Hasegawa very likely was connected with Verhaeren by Basil Hall Chamberlain. After Chamberlain resigned his position at the university in 1890, he spent a considerable amount of time renewing his interest in French literature. Since his eyesight was troubling him, he often hired young university students to read to him. One of these students was Bin Ueda, and it is likely that Verhaeren's poems were among the material that Ueda and Chamberlain examined.

Notes

1. M. L. Gordon, *An American Missionary in Japan* (Boston: Houghton, Mifflin & Co., 1892), 167.

2. Mae St. John Bramhall, *The Wee Ones of Japan* (New York: Harper and Brothers, 1894), 57.

3. Julia D. Carrothers, *The Sunrise Kingdom; or, Life and Scenes in Japan, and Woman's Work for Woman There* (Philadelphia: Presbyterian Board of Publication, 1879), 56.

4. Julia D. Carrothers to Takejiro Hasegawa, 14 January 1881, Hasegawa-Nishinomiya Family Archives, Tokyo.

5. For a complete account of the evolution of the Japanese edition of *[Murray's] A Handbook for Travellers in Japan,* see W. B. C. Lister, *A Bibliography of Murray's Handbooks for Travelers* (Dereham, England: Dereham Books, 1993).

6. Chamberlain delivered a lecture on 16 March 1887 at Tokyo Imperial University to "a large and appreciative audience" in which he described his Aino travels, and which he illustrated with photographs, clothing, and utensils he collected. He published an extract from the above lecture entitled "An Aino Bear Hunt" in the *Transactions of the Asiatic Society of Japan for the Year Ending June 30, 1887.* This article was the basis for Chamberlain's first volume in the Aino Fairy Tale Series, which was entitled *The Hunter in Fairy-Land.*

7. Lafcadio Hearn to Mrs. Ernest Fenollosa, November 1898, reprinted in Lafcadio Hearn, *The Life and Letters of Lafcadio Hearn,* ed. Elizabeth Bisland (Boston: Houghton, Mifflin & Co., 1906), 2:401–3.

8. Osman Edwards to Takejiro Hasegawa, 13 November 1898, Hasegawa-Nishinomiya Family Archives. Since Edwards left Japan prior to the production of *Residential Rhymes,* he instructed Hasegawa to clear all illustrations with his friend Thomas Blow, who lived in Kobe, prior to publication. Edwards was especially concerned that the depiction of the various Westerners be accurate as to clothing styles and colors.

9. Lafcadio Hearn to Basil Hall Chamberlain, 9 March 1894, reprinted in Lafcadio Hearn, *The Japanese Letters of Lafcadio Hearn,* ed. Elizabeth Bisland (Boston: Houghton Mifflin Co., 1910), 277.

10. Lafcadio Hearn to Sentaro Nishida, 2 June 1894, reprinted in Lafcadio Hearn, *Some New Letters and Writings of Lafcadio Hearn,* ed. Sanki Ichikawa (Tokyo: Kenkyusha, 1925).

11. Lafcadio Hearn to Basil Hall Chamberlain, reprinted in Hearn, *The Japanese Letters,* 311, 320.

12. Basil Hall Chamberlain to Lafcadio Hearn, 20 June 1894, reprinted in Basil Hall Chamberlain, *More Letters from Basil Hall Chamberlain to Lafcadio Hearn,* comp. Kazuo Koizuma (Tokyo, 1937).

13. Lafcadio Hearn to Basil Hall Chamberlain, 22 July 1894, reprinted in Hearn, *The Japanese Letters,* 359.

14. Lafcadio Hearn to Takejiro Hasegawa, undated but probably September 1894, reprinted in Hearn, *Some New Letters,* 307–10.

15. Lafcadio Hearn to Takejiro Hasegawa, undated but probably November 1894, reprinted in Hearn, *Some New Letters.*

16. Lafcadio Hearn to Takejiro Hasegawa, 28 September 1898, reprinted in Hearn, *Some New Letters.*

17. Lafcadio Hearn to Takejiro Hasegawa, 11 December 1898, reprinted in Hearn, *Some New Letters.*

18. Clara Whitney, *Clara's Diary: An American Girl in Meiji Japan* (Tokyo: Kodansha International, 1979), 323.

19. Basil Hall Chamberlain to Lafcadio Hearn, 28 November 1895, reprinted in Hearn, *More Letters,* 173.

20. Arthur Lloyd, tr., *Imperial Songs: Poems by T. M. Emperor and Empress of Japan and Other Imperial and Distinguished Personages* (Tokyo, 1905), vi.

21. Emily S. Patton, *Japanese Topsyturvydom* (Tokyo: T. Hasegawa, 1896), 17, 37.

22. Emily S. Patton to Takejiro Hasegawa, probably summer or fall of 1895, Hasegawa-Nishinomiya Family Archives.

23. Whitney, *Clara's Diary,* 181, 197, 250.

Selected Bibliography of the Publications of Takejiro Hasegawa

Collectors of Hasegawa's books have much to contend with in attempting to establish the dating of their volumes. Unfortunately, the colophons of these publications are seldom indicative of the true publication date; on some occasions, Hasegawa used the original date on all subsequent reprintings.

One important indicator of the actual date of publication is the address given for Hasegawa's printing establishment. Even this criterion can be misleading, however, since, in order to use up existing inventory, Hasegawa sometimes used covers with one address and text blocks imprinted with another address. This inside address usually corresponds with his address at the time of printing. A listing of Hasegawa's business addresses appears in the appendices.

Hasegawa's colophons often identify the name of the printer, but only rarely did he distinguish between text printers and wood-block printers. The name of the printing establishment can be useful in dating a volume. Hasegawa often switched text printers when producing a new edition of a volume, relying on a select group of craftsmen for the bulk of his work (see appendices).

Many of Hasegawa's publications went through several editions, and, in these cases, usually contained correct information for the new edition, sometimes giving publication dates of the previous ones as well. Subsequent editions often had new cover illustrations, making it quite easy to differentiate them. Interior illustrations and occasionally even text were also altered.

The size of the book was also frequently changed in later editions. Beginning in the 1890s, Hasegawa recognized that larger formats and typefaces were more appealing to young readers. Due to the use of larger fonts, the number of pages in a given title could also differ from edition to edition.

In his earlier volumes, two dates are used: the date that Hasegawa received permission to publish (the copyright date), and the date that he was permitted to begin distribution. By 1890, however, it is more usual to find the two dates identified as the date "printed" (at which time the book would be sent to the censor for approval) and the date "published"(at which time sales to the public could commence).

Many of Hasegawa's books were issued in two or more languages, yet all carry the same publication information in the colophon. In the case of the Japanese Fairy Tale Series, the original editions are always those in English. The other language editions were produced at a later date, sometimes only a month or so afterwards. For Hasegawa's other publications, the French or German edition was the original, with the English translation prepared later.

Calendars present unique problems since there is often no colophon at all. Popular styles were reprinted year after year, and, due to their ephemeral nature, it is difficult to establish with any certainty the first year that a calendar was produced. In addition to calendars published under his own imprint, Hasegawa had a thriving job printing business and produced calendars for many other businesses, often identifying those concerns as the publisher. Hasegawa's catalogues identify a certain number of calendar styles, and correspondence in the Hasegawa-Nishinomiya Family Archives indicates that, during the early years of the twentieth century, Hasegawa was offering as many as thirty different designs.

In presenting the following checklist of Hasegawa's imprints, publication information is presented in the following order:

Title
Author or translator
Artist
Printing date
Publication date
Publisher
Wood-Block printer
Text printer (when available)

The names of Japanese individuals are presented in the form in which they appear in the colophon, usually with the family name followed by the personal name. Titles are grouped according to their series or language.

Japanese Fairy Tale Series (English)

Momotaro; or, Little Peachling (No. 1)
David Thompson
Sensei Eitaku
17 August 1885
August 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Tongue [-] Cut Sparrow (No. 2)
David Thompson
Sensei Eitaku
17 August 1885
August 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Battle of the Monkey and the Crab (No. 3)
David Thompson
Sensei Eitaku
17 August 1885
29 September 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Old Man Who Made the Dead Trees Blossom (No. 4)
David Thompson
Sensei Eitaku
17 August 1885
1 October 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Kachi-Kachi Mountain (No. 5)
David Thompson
Sensei Eitaku
17 August 1885
Unknown publication date
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Mouse's Wedding (No. 6)
David Thompson
Sensei Eitaku
18 September 1885
December 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Old Man & the Devils (No. 7)
James Curtis Hepburn
Sensei Eitaku
27 April 1886
1 June 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Urashima (No. 8)
Basil Hall Chamberlain
Sensei Eitaku
7 April 1886
9 July 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Serpent with Eight Heads (No. 9)
Basil Hall Chamberlain
Sensei Eitaku
16 October 1886
November 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Matsuyama Mirror (No. 10)
Mrs. T. H. James
Sensei Eitaku
1 November 1886
December 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Hare of Inaba (No. 11)
Mrs. T. H. James
Sensei Eitaku
7 December 1886
December 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Cub's Triumph (No. 12)
Mrs. T. H. James
Sensei Eitaku
December 1886
January 1887
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Silly Jelly-Fish (No. 13)
Basil Hall Chamberlain
Gyokusho Kawabata
17 February 1887
March 1887
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Princes Fire-Flash and Fire-Fade (No. 14)
Basil Hall Chamberlain
Sensei Eitaku
16 July 1887
Unknown publication date
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

My Lord Bag-o'-Rice (No. 15)
Basil Hall Chamberlain
Suzuki Kason
28 September 1887
Unknown publication date
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Wooden Bowl (No. 16)
Mrs. T. H. James
Tosa Matabei
22 November 1887
1887
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Wonderful Tea-Kettle (No. 16)
Mrs. T. H. James
Unknown artist
1 June 1896
7 June 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Schippeitaro (No. 17)
Mrs. T. H. James
Suzuki Kason
1 December 1888
7 December 1888
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Ogre's Arm (No. 18)
Mrs. T. H. James
Kobayashi Eitaku
8 August 1889
15 August 1889
Kobunsha, 3 Maruya-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Nakao Mokuji, 22 Yamashita-cho, Kyobashi-ku, Tokyo

The Ogres of Oyeyama (No. 19)
Mrs. T. H. James
Unknown artist
20 July 1891
28 July 1891
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Takagi Rintaro, 17, 2-chome, Tsukiji, Kyobashi-ku, Tokyo

The Enchanted Waterfall (No. 20)
Mrs. T. H. James
Unknown artist
25 December 1892
28 December 1892
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Tokyo Kenji Kappan Seizosho, 17, 2-chome, Tsukiji, Kyobashi-ku, Tokyo

Three Reflections (No. 21)
Mrs. T. H. James
Suzuki Kason
15 February 1894
25 February 1894
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

The Flowers of Remembrance and Forgetfulness (No. 22)
Mrs. T. H. James
Yoshimune
1 April 1896
7 April 1896

Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

The Boy Who Drew Cats (No. 23)

Lafcadio Hearn
Suzuki Kason
1 August 1898
10 August 1898
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Shibata Kiichi, Takekawa-cho, Kyobashi-ku, Tokyo

The Old Woman Who Lost Her Dumpling (No. 24)

Lafcadio Hearn
Suzuki Kason
15 May 1902
1 June 1902
Hasegawa Takejiro, 20 Honzaimoko-cho, Nichome, Nihonbashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome Iigura-cho, Azabu-ku, Tokyo
Shueisha, Ichigaya-cho, Ushigome-ku, Tokyo

Chin Chin Kobakama (No. 25)

Lafcadio Hearn
Suzuki Kason or Arai Yoshimune
10 March 1903
15 March 1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome Iigura-cho, Azabu-ku, Tokyo

Japanese Fairy Tales (Nos. 1–6 in one volume with a special table of contents presenting the six tales as chapters in one publication)

David Thompson
Sensei Eitaku
10 September 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

This item has a cardboard cover with unique illustrations and was issued in a plain-paper version. It contains a second edition of *Momotaro* with revised illustrations.

Japanese Fairy Tales (Nos. 7–12 in one volume)

Hepburn, Chamberlain, and James
Sensei Eitaku
Unknown printing date
1887
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Japanese Fairy Tales (Nos. 13–18 in one volume)

Chamberlain and James
Gyokusho, Eitaku, and Kason
Unknown printing date
1889
Kobunsha, 3 Maruya-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Princess Splendor, the Wood-Cutter's Daughter

E. Rothesay Miller
Kobayashi Eitaku
15 May 1889
20 May 1889
Kobunsha, 3 Maruya-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

A second edition of *Princess Splendor* was published in 1895.

SECOND SERIES

The Goblin Spider (No. 1)

Lafcadio Hearn
Suzuki Kason
1 July 1899
10 July 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hoshino Gakujiro, 2 Kabuto-cho, Nihonbashi-ku, Tokyo

The Wonderful Mallet (No. 2)

Mrs. T. H. James
Unknown artist
1899
Unknown publication date
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

The Broken Images (No. 3)

Mrs. T. H. James
Unknown artist
1 August 1903
10 August 1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi, Tokyo

Japanese Fairy Tale Series (French)
Les contes du vieux Japon

All the translations are by Joseph Dautremer.

Momotaro; ou, Le premier-né de la pêche (No. 1)
David Thompson
Sensei Eitaku
16 September 1885
December 1885
Hasegawa Takejiro, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Le moineau qui à la langue coupée (No. 2)
David Thompson
Sensei Eitaku
16 September 1885
November 1885
Hasegawa Takejiro, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

La bataille du singe et du crabe (No. 3)
David Thompson
Sensei Eitaku
16 September 1885
November 1885
Hasegawa Takejiro, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Le vieillard qui fait fleurir les arbres morts (No. 4)
David Thompson
Sensei Eitaku
16 September 1885
January 1886
Hasegawa Takejiro, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Le mont Katsi-Katsi (No. 5)
David Thompson
Sensei Eitaku
29 February 1897
7 March 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Le mariage de la souris (No. 6)
David Thompson
Sensei Eitaku
29 February 1897
7 March 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Le vieillard et les demons (No. 7)
James Curtis Hepburn
Sensei Eitaku
1 September 1897
10 September 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Ourasima, le petit pêcheur (No. 8)
Basil Hall Chamberlain
Sensei Eitaku
29 February 1897
7 March 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Le serpent à huit têtes (No. 9)
Basil Hall Chamberlain
Sensei Eitaku
25 February 1897
3 March 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Le miroir de Matsouyama (No. 10)
Mrs. T. H. James
Sensei Eitaku
29 February 1897
7 March 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Le lièvre d'Inaba (No. 11)
Mrs. T. H. James
Sensei Eitaku
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

La victoire du petit renard (No. 12)
Mrs. T. H. James
Sensei Eitaku
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

La meduse simple et naïve (No. 13)
Basil Hall Chamberlain
Gyokusho Kawabata
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Le Prince Feu-Brilliant et le Prince Feu-Luisant (No. 14)
Basil Hall Chamberlain
Sensei Eitaku
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Monseigneur Sac de Riz (No. 15)
Basil Hall Chamberlain
Suzuki Kason
1 May 1903
10 May 1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

La bouillotte du bonheur (No. 16)
Mrs. T. H. James
Unknown artist
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Sippeïtaro (No. 17)
Mrs. T. H. James
Suzuki Kason
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Le bras de l'ogre (No. 18)
Mrs. T. H. James
Eitaku Kobayashi
1 May 1903
10 May 1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Les ogres d'Oyeyama (No. 19)
Mrs. T. H. James
Unknown artist
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

La cascade enchantée (No. 20)
Mrs. T. H. James
Unknown artist
Unknown printing date
1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Japanese Fairy Tale Series (German)
Japanische Marchen

The tales are listed with their corresponding number in the English series. However, the German editions were often issued without any number and in large sizes, rather than the standard size. The translator's name appears in parentheses.

Momotaro; oder, Pfirschling (No. 1)
David Thompson (Karl Florenz)
Sensei Eitaku
Unknown printing date
1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Der Sperling mit der geschlitzen Zunge (No. 2)
David Thompson (Adolph Groth)
Sensei Eitaku
17 August 1885
September 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Hasegawa continued to sell Groth's translation of this title, even after he had a translation prepared by Florenz.

Der Sperling mit der abgeschnitten Zunge (No. 2)
David Thompson (Florenz)
Sensei Eitaku
Unknown printing date
1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Der Kampf der Krabbe mit dem Affen (No. 3)
David Thompson (Groth)
Sensei Eitaku
17 August 1885
September 1885
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

Von alten Mann der verdorrte Baume wieder bluhen liess (No. 4)
David Thompson (Florenz)
Sensei Eitaku
Unknown printing date
1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Der Spiegel von Matsuyama (No. 10)
Mrs. T. H. James (Florenz)
Sensei Eitaku
Unknown printing date
1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Der holzerne Napf (No. 16)
Mrs. T. H. James (Florenz)
Tosa Matabei
Unknown printing date
1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Die drei Spiegelbilder (No. 21)
Mrs. T. H. James (Florenz)
Suzuki Kason
Unknown printing date
1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Die drei Spiegelbilder (No. 21) (Second Edition)
Mrs. T. H. James (Florenz)
Suzuki Kason
1 July 1900
5 July 1900
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

This second edition was issued on hosho paper.

Japanese Fairy Tale Series (Dutch)

De musch met de geknipte tong

David Thompson (P. G. van Schermbeek)
Sensei Eitaku
5 March 1886
March 1886
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

De musch met de geknipte tong

David Thompson (Groth)
Sensei Eitaku
Unknown printing date
1892
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
H. Honig, Utrecht, Holland (distributor)

Aino Fairy Tale Series
(Plain Paper)

The Hunter in Fairy-Land

Basil Hall Chamberlain
Sensei Eitaku
13 April 1887
Unknown publication date
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Birds' Party

Basil Hall Chamberlain
Sensei Eitaku
13 April 1887
Unknown publication date
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Man Who Lost His Wife

Basil Hall Chamberlain
Sensei Eitaku
30 May 1887
28 October 1889
Kobunsha, 3 Maruya-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Nakao Mokuji, 22 Yamashita-cho, Kyobashi-ku, Tokyo

Western Fairy Tale Series

Yattsuyagi (Eight Goats)

Grimm
Unknown artist
1 June 1887
15 June 1887
Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Only one title in this series was ever produced. It was written in Japanese for a Japanese audience, and it was the only Grimm fairy tale Hasegawa utilized.

English-Language Illustrated Books

The books are alphabetically arranged by author.

Catalogue of Japanese Lily-Bulbs, Iris, Peonies, and Other Japanese Flower Roots, Seeds, and General Nursery Stock
L. Boehmer & Co.
Unknown printing date
1900
L. Boehmer & Co., 5 & 28 The Bluff, Yokohama
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
Amano Koji, Shueisha, Ichigaya-cho, Ushigome-ku, Tokyo

Kohanasan
Lieutenant F. M. Bostwick
Unknown artist
10 April 1892
15 April 1892
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

Oyuchasan
Lieutenant F. M. Bostwick
Baison
10 December 1890
18 December 1890
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Muraoka Heikichi, Seishi Bunsha, Ota-cho, Yokohama

King Coodles the Faithful
Charles and Susan Bowles
Kason (scenery) and Shoso (flowers)
Unknown printing date
1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

A Nile Voyage (First Edition)
Charles and Susan Bowles
Probably Suzuki Kason
20 July 1895
1 August 1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, Kabuto-cho, Nihonbashi-ku, Tokyo

A Nile Voyage (Second Edition)
Charles and Susan Bowles
Probably Suzuki Kason
1 December 1896
10 December 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, Kabuto-cho, Nihonbashi-ku, Tokyo

The Only Coodles
Charles and Susan Bowles
Kason (scenery) and Shoso (flowers)
12 December 1893
18 December 1893
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

Japanese Jingles
Mae St. John Bramhall
Suzuki Kason
21 February 1891
2 March 1891
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

Niponese Rhymes and Japanese Jingles (Second Edition)
Mae St. John Bramhall
Suzuki Kason
Unknown printing date
1 December 1892
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

Japan's Year
Julia D. Carrothers
Mishima Shoso and Yoshimune
15 May 1905
20 June 1905

Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Karma

Paul Carus
Suzuki Kason
1 December 1895
7 December 1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Karma (Second Edition)

Paul Carus
Suzuki Kason
1 October 1896
10 October 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Karma (Third Edition)

Paul Carus
Suzuki Kason
1 September 1897
10 September 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Karma (Japanese Edition)

Paul Carus
Suzuki Kason
17 August 1898
1 September 1898
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

The text printer was Shibata Zenichi (or Shibata Kiichi) of 1 Takekawa-cho, Kyobashi-ku, Tokyo, and the translator was Suzuki Teitarou, a famous Zen Buddhist monk.

Nirvana

Paul Carus
Suzuki Kason
1 November 1897
7 November 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Glimpses of Japan

Benjamin Chappell
Suzuki Kason
1 May 1896
7 May 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku,Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

This publication has the same colophon and illustrations as *Images japonaises* by Emile Verhaeren. It is conjectured that poems by Verhaeren were added to this existing artwork to create a piece for the Paris Exposition of 1900.

Moonlight Scenes of Japan

Benjamin Chappell
Yoshimune
Unknown printing date
February 1912
Hasegawa Takejiro, 17 Kami Negishi-cho, Shitaya-ku, Tokyo
Kaneko Tokujiro, 44 Kami Negishi-cho, Shitaya-ku, Tokyo

Calendar with Verses

Osman Edwards
Yoshimune
20 October 1899
30 October 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hoshino Gakujiro, 2 Kabuto-cho, Nihonbashi-ku, Tokyo

Japanese Story-Tellers

Osman Edwards from the French of Jules Adam
Yoshimune
10 October 1899
16 October 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Muraoka Heikichi, Seishi Bunsha, Ota-cho, Yokohama

Residential Rhymes

Osman Edwards
Yoshimune
1 September 1899
7 September 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Poetical Greetings from the Far East

Karl Florenz (Arthur Lloyd, trans.)
Shoso, Kason, Yoshimune, and Hanko
Unknown printing date
1 October 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Nomura Sojiro, 15, 3-chome, Tsukiji-cho, Kyobashi-ku, Tokyo

White Aster

Karl Florenz (Arthur Lloyd, trans.)
Shoso and Yoshimune
1 December 1897
10 December 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, Seishi Bunsha, Ota-cho, Yokohama

Japan Old and New: Exhibition of Figures Representing Life in Old and New Japan

Hasegawa Takejiro
25 March 1893
1 April 1893
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Lifelike figures were displayed in the section of the World's Columbian Exposition in Chicago where Japanese products were on display. This book was an attempt to publicize these figures, and thus bring visitors to the Japanese section, where products especially designed for the fair were available for sale.

Japanese Pictures of Japanese Life

Hasegawa Takejiro
Yoshimune
1 May 1895
7 May 1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Japanese Pictures of Japanese Life

Hasegawa Takejiro
Yoshimune
Unknown printing date
1905
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Little Songs of Shade and Sunshine

G. J.
Suzuki Kason and Mishima Shoso
20 October 1908
1 November 1908
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, Motozono-cho, Koji-machi-ku, Tokyo

A Day with Mitsu

Mary G. Kimura
Yoshimune
1 September 1894
10 September 1894
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Sword and Blossom Poems from the Japanese: Volume One

Shotaro Kimura and Charlotte M. A. Peake
Kason, Koho, Shoso, and Yoshimune
20 November 1907
November 1907
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 18, 1-chome, Motozono-cho, Koji-machi-ku, Tokyo

Sword and Blossom Poems from the Japanese: Volume Two

Shotaro Kimura and Charlotte M. A. Peake
Baison, Gesso, Koho, and Shoso
1 August 1908
10 August 1908
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 28 Tansu-cho, Yotsuya-ku, Tokyo

Sword and Blossom Poems from the Japanese: Volume Three

Shotaro Kimura and Charlotte M. A. Peake
Gesso, Koho, and Yoshimune
10 October 1910
30 October 1910
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, Motozono-cho, Koji-machi-ku, Tokyo

The Dragons at the Gate and Other Stories for Children

Archibald J. Little
Yoshimune
25 November 1892
1 December 1892
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

The Rat's Plaint (First Edition)

Archibald J. Little
Unknown artist
28 November 1891
1 December 1891
Hasegawa Takejiro, 10 Hiyoshi-cho, Tokyo

Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

The Rat's Plaint (Second Edition)

Archibald J. Little
Unknown artist
Unknown printing date
1894 (same colophon used as first)
Hasegawa Takejiro, 10 Hiyoshi-cho, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

The Rat's Plaint (Third Edition)

Archibald J. Little
Unknown artist
Unknown printing date
1903 or 1904 (same colophon used as first)
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo
Shibata Ki-ichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

The Fairy Foxes (First Edition)

Mrs. Archibald J. Little
Unknown artist
Unknown printing date
Probably 1891
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

The Fairy Foxes (Second Edition)

Mrs. Archibald J. Little
Unknown artist
Unknown printing date
Probably 1891
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

The Fairy Foxes (Third Edition)

Mrs. Archibald J. Little
Unknown artist
1 November 1894
10 November 1894
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

Japanese Topsyturvydom

Emily S. Patton
Unknown artist
1 July 1896
7 July 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Tokyo Tsukiji Type Foundry, 17, 2-chome, Tsukiji, Tokyo

Scattered Blossoms: Japanese Poems

Charlotte M. A. Peake
Unknown artist
Unknown printing date
Probably 1914
Hasegawa Takejiro, 17 Kami Negishi-cho, Shitaya-ku, Tokyo
Kaneko Tokujiro, 44 Kami Negishi-cho, Shitaya-ku, Tokyo

The Children's Japan

Mrs. W. H. Smith
Shoso
9 August 1892
13 August 1892
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, Tokyo

The Children's Japan (Second Edition)

Mrs. W. H. Smith
Shoso
20 July 1895
1 August 1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Catalogue of Japanese Plants, Bulbs, and Seeds

Mary E. Unger
Mishima Shoso
Unknown printing date
September 1903 (date from preface)
L. Boehmer & Co., 5 & 28 The Bluff, Yokohama
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo
Amano Koji, Shueisha, Ichigaya-cho, Ushigome-ku, Tokyo

The Favorite Flowers of Japan

Mary E. Unger
Mishima Shoso
10 November 1901
10 December 1901
L. Boehmer & Co., 5 & 28 The Bluff, Yokohama
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
Amano Koji, Shueisha, Ichigaya-cho, Ushigome-ku, Tokyo

The Favorite Flowers of Japan (Second Edition)
Mary E. Unger
Mishima Shoso
10 May 1906
20 May 1906
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo
Amano Koji, Shueisha, Ichigaya-cho, Ushigome-ku, Tokyo

The Favorite Flowers of Japan (Third Edition)
Mary E. Unger
Mishima Shoso
10 June 1911
20 June 1911
Hasegawa Takejiro, 17 Kami Negishi-cho, Shitaya-ku, Tokyo
Kaneko Tokujiro, 44 Kami Negishi-cho, Shitaya-ku, Tokyo
Amano Koji, Shueisha, Ichigaya-cho, Ushigome-ku, Tokyo

Greetings from Far Cathay
Unknown author
Unknown artist
Unknown printing date
1893
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Japanese Illustrated Books
Collections of Masterpiece Reproductions

A Collection of Hiroshige's Masterpieces
Unknown printing date
1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, Tokyo

A Collection of Hiroshige's Masterpieces: Volume Two
Unknown printing date
1905
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Masterpieces by Hiroshige: Collection III
1 September 1914
10 September 1914
Hasegawa Takejiro, 17 Kami Negishi-cho, Shitaya-ku, Tokyo
Kaneko Tokujiro, 107 Kami Negishi-cho, Shitaya-ku, Tokyo

Selections from Hokusai's Views of Mount Fuji
Unknown printing date
1905
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Selections from Hokusai: Collection II
1 September 1914
October 1914
Hasegawa Takejiro, 17 Kami Negishi-cho, Shitaya-ku, Tokyo
Kaneko Tokujiro, 107 Kami Negishi-cho, Shitaya-ku, Tokyo

French-Language Illustrated Books

Au Japon: Les douze mois de l'année
Jules Adam
Yoshimune
Unknown printing date
1902
Hasegawa Takejiro, 20 Honzaimoko-cho, Nichome, Nihonbashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Au Japon: Les raconteurs publics
Jules Adam
Yoshimune

20 October 1899
30 October 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Scènes du théâtre japonais: "Terakoya"

Karl Florenz
Yoshimune
October 1899
1900
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Shibata Zenichi, 1 Takekawa-cho, Kyobashi-ku, Tokyo

Images japonaises

Emile Verhaeren
Kason
1 May 1896
7 May 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

This publication has the same colophon and illustrations as *Glimpses of Japan* by Benjamin Chappell. It is conjectured that poems by Verhaeren were added to the existing artwork from *Glimpses of Japan* in order to produce a piece in time for the Paris Exposition of 1900.

German-Language Illustrated Books

Bunte Blatter: Japanischer Poesie

Karl Florenz
Kason and Shoso
Unknown printing date
1 November 1896
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Dichtergrüsse aus dem Osten

Karl Florenz
Hanko, Kason, Shoso, and Yoshimune
15 August 1894
20 August 1894
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Saito Shotatsu, Seishi Bunsha, 1 Kabuto-cho, Nihonbashi-ku, Tokyo

Japanische Dramen: "Terakoya" und "Asagao"

Karl Florenz
Yoshimune
1 September 1900
10 September 1900
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo

Weissaster: Ein romantisches Epos

Karl Florenz
Shoso and Yoshimune
1 December 1897
10 December 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hirose Yasushichi, Seishi Bunsha, Ota-cho, Yokohama

Calendars in Book Form on Crepe Paper

Note: the cover date listed is the earliest known date of that specific publication. Information is given in the following order: title, artist, cover date, printing date, publication date, publisher, printer, and size (if known).

Calendar

Unknown artist
1896
December 1894
Unknown publication date
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
2" by 2"; 4 1/4" by 3 1/4"

Calendar for the Year

Unknown artist
1897
1 December 1895
7 December 1895
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
4 1/4" by 3 1/4"

The Months of Japanese Children
Yoshimune
1899
1 September 1897
7 September 1897
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
6" by 4"

Japanese Calendar with Verses
Osman Edwards
1900
20 October 1899
30 October 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hoshino Gakujiro, 2 Kabuto-cho, Nihonbashi-ku, Tokyo
6" by 4"

Street Scenes Calendar
Yoshimune
1901
1 December 1899
10 December 1899
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Asazuma Tokujiro, 21 Shinmei-cho, Shiba-ku, Tokyo
6" by 4"

Rhymes and Life Scenes
Unknown artist
1902
Unknown printing date
10 January 1901
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, Tokyo
Hoshino Gakujiro, 2 Kabuto-cho, Nihonbashi-ku, Tokyo

Floral Pets of the East
Shoso
1902
15 January 1901
25 January 1901
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo

Landscapes
Kason
1902
Unknown printing date
December 1900
Hasegawa Takejiro, 10 Hiyoshi-cho, Kyobashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
4" by 5 1/4"

The Months of Japanese Ladies
Yoshimune
1903
1 December 1901
7 February 1902
Hasegawa Takejiro, 20 Honzaimoko-cho, Nichome, Nihonbashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
7" by 5"

Birds and Flowers of Japan
Mishima Shoso
1903
7 September 1901
Unknown publication date
Hasegawa Takejiro, 20 Honzaimoko-cho, Nichome, Nihonbashi-ku, Tokyo
Kaneko Tokujiro, 36, 5-chome, Iigura-cho, Azabu-ku, Tokyo
3" by 4 1/4"

Hair-Pin Calendar
Yoshimune
1906
10 January 1905
20 January 1905
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Japanese Towels
Mishima Shoso
1906
Unknown printing date
December 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Moonlight Scenes of Japan
Yoshimune
1911
10 February 1910
20 February 1910
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, Motozono-cho, Koji-machi-ku, Tokyo

Hanging Calendars on Crepe Paper

The Favorite Flowers of Japan
Mishima Shoso
1905
Unknown printing date
Fall of 1903
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo
8½" by 5½"

Japanese Towels
Mishima Shoso
1906
Unknown printing date
Fall of 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo
10" by 2½"

Japanese Ladies and Street Scenes
Yoshimune
1906
Unknown printing date
Fall of 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Hiroshige's Masterpieces
Hiroshige
1906
Unknown printing date
Fall of 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Hokusai's Masterpieces
Hokusai
1906
Unknown printing date
Fall of 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Japanese Sceneries in "Kakemono"
Yoshimune
1906
Unknown printing date
Fall of 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

The Silhouettes in "Kakemono"
Yoshimune
1906
Unknown printing date
Fall of 1904
Hasegawa Takejiro, 38 Honmura-cho, Yotsuya-ku, Tokyo
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, Tokyo

Appendix One
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Appendix Two
Text and Wood-Block Printers Employed by Hasegawa

PRIMARY CONTRACTING COMPANIES

Bungyoka-sha
Tokyo Address: 1 Takekawa-cho, Kyobashi-ku
Printer: Shibata Zenichi (or Kiichi)

Seishi Bunsha (later the Tokyo Printing Company, Ltd.)
Tokyo addresses: 1 Kabuto-cho, Nihonbashi-ku
2 Kabuto-cho, Nihonbashi-ku
Tokyo printers: Hirose Yasushichi, Hoshino Gakujiro, and Saito Shotatsu
Yokohama addresses: 94 Otamachi, 6-chome (company headquarters)
90 Otamachi, 5-chome (the office of Suhara, the publisher)
87 Otamachi, 5-chome (Muraoka Heikichi, the printer)
(In 1893, the Yokohama office of Seishi Bunsha published a guidebook for visitors to Japan. This helped to distinguish the Yokohama operation from that in Tokyo.)
Specialists in German text

Shueisha
Tokyo address: Ichigaya-cho, Ushigome-ku

Tokyo Tsukiji Type Foundry
Tokyo addresses: 17, 2-chome, Tsukiji-cho, Kyobashi-ku
15, 3-chome, Tsukiji-cho, Kyobashi-ku
Printers: Nomura Sojiro and Takagi Rintaro

SECONDARY CONTRACTORS

Asazuma Tokujiro
Tokyo address: 21 Shinmei-cho, Shiba-ku
Hosino Gakujiro
Tokyo address: 2 Kabuto-cho, Nihonbashi-ku
Nakao Mukuji
Tokyo address: 22 Yamashita-cho, Kyobashi-ku
Shibata Zenichi (also called Shibata Kiichi)
Tokyo address: Takekawa-cho, Kyobashi-ku
Specialists in French text

WOOD-BLOCK PRINTERS

Komiya Sojiro, 152 Oshiage-cho, Honjo-ku, 1885–92
Komiya Yasu, 152 Oshiage-cho, Honjo-ku, 1892–1900
Kaneko Tokujiro, 36, 5-chome Iigura-cho, Azabu-ku, 1900–2
Kaneko Tokujiro, 6 Kioi-cho, Koji-machi-ku, 1903–4
Kaneko Tokujiro, 27 Dote Sanban-cho, Koji-machi-ku, 1905–January 1908
Kaneko Tokujiro, 28 Tansu-cho, Yotsuya-ku, 1908
Kaneko Tokujiro, 18 Motozono-cho, Koji-machi-ku, 1909–10
Kaneko Tokujiro, 44 Kami Negishi-cho, Shitaya-ku, 1911–12
Kaneko Tokujiro, 107 Kami Negishi-cho, Shitaya-ku, 1914

Appendix Three
Hasegawa's Addresses during the Meiji Era

Kobunsha, 2 Minami Saegi-cho, Kyobashi-ku, Tokyo, August 1885–89
Kobunsha, 3 Maruya-cho, Kyobashi-ku, Tokyo, May 1889–90
10 Hiyoshi-cho, Kyobashi-ku, Tokyo, December 1890–1901
20 Honzaimoko-cho, Nichome, Nihonbashi-ku, Tokyo, March 1901–2
38 Honmura-cho, Yotsuya-ku, Tokyo, September 1902–11
17 Kami Negishi-cho, Shitaya-ku, Tokyo, June 1911–

Phillips Library
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